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**‘Tomorrow, and tomorrow, and tomorrow’: A comparison of three
operatic adaptations of *Macbeth* by Lawrance Collingwood, Paul McIntyre,
and Luke Styles**

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Submitted in fulfilment for the degree of MA by Research

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4 June 2018**

Abstract

Giuseppe Verdi's opera *Macbeth* (1865), based on Shakespeare's play of the same name, is considered one of the prime nineteenth century adaptations of a Shakespeare text. With its high degree of fidelity to the source text, as well as the rich and intense score that exemplifies his musical language, Verdi's *Macbeth* set a benchmark of what a 'successful' operatic adaptation of *Macbeth* might look like. The degree of success of later adaptations of *Macbeth* is often compared – fairly or unfairly – retrospectively with Verdi's *Macbeth*. This thesis is an investigation into three post-Verdi adaptations of Shakespeare's *Macbeth* by Lawrence Collingwood, Paul McIntyre, and Luke Styles, aiming to show how each composer has adapted the story of *Macbeth* for the musical-dramatic stage, and how they have utilised the twentieth century resources available to them, thus setting them apart from Verdi's opera. Through analysis of some aspects of the operas, three perspectives on adapting *Macbeth* into opera will be explored, with further discussion of the composers' individual approaches to text-setting that show how such approaches give the story new meaning.

I would like to thank the Royal College of Music for pointing me in the right direction for uncovering more of Lawrance Collingwood's history; The Heritage Quay Archives at the University of Huddersfield for their help with accessing the score for Collingwood's opera; and The University of Leeds for allowing me to view Richard Leveridge's music for William Davenant's *Macbeth*.

Thank you to the University of Huddersfield for providing a top class academic environment in which to study and pursue my goals.

Thank you to Professor Rachel Cowgill, without your guidance, patience, and expertise, I would never have been able to complete such a difficult yet rewarding study.

A huge thank you to Paul McIntyre, your tremendous help made my analysis possible, and your friendly emails always made my day.

Sir! Lady! (You know who you are...)

And thank you to Lauren, if it wasn't for your love and ongoing enthusiastic encouragement to undertake this project, I might just have avoided all of the stress it has given me!

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Introduction

Shakespeare's story of prophecy, witchcraft, and revenge – *Macbeth* – continues to engage scholars as well as the public, capturing the imagination of creators and audiences alike. Because of this, it has become the basis of adaptations in a wide array of fields – plays, novels, compositions, and films to name but a few. Giuseppe Verdi - the composer of operas based on *Macbeth* (1847 and revised in 1865), *Othello* (1887), *The Merry Wives of Windsor* (as *Falstaff*, 1893), and an adaptation of *King Lear* that was never fully realised - is but one composer to have set Shakespeare's texts in opera. Verdi's *Macbeth* is often acclaimed by critics and scholars for setting a high benchmark of what constitutes a 'successful' adaptation, improving upon those that came before it and subsequently a first point of comparison for those that came afterward (Aldrich-Moodie, 1994, p.333; See also Budden, 2008, p.307, and Leggatt, 2005, p.721). This analysis seeks to explore three more recent examples of operas based on Shakespeare's *Macbeth*, highlighting the similarities and differences to Verdi as well as to each other, and suggesting potential historical, contextual, or individual reasons why such differences may exist.

This thesis is an analysis of three English language works adapted from Shakespeare's *Macbeth* – Lawrance Collingwood's 'Opera in three acts' (1934), Paul McIntyre's 'Masque in three acts' (2005), and Luke Styles' 'Chamber opera in sixteen scenes' (2015). In the case of Collingwood and McIntyre, the libretto was adapted by the composer, with Styles' libretto co-authored with Ted Huffman. This research contributes to the broader discussion of the relationship between a source text and libretto across a range of operas, particularly in relation to those based on texts by William Shakespeare.

Each of the operas in question has been analysed textually and musically. An analysis of the text can reveal many of the composer's or librettist's intentions in crafting an operatic re-

telling of the story; for example, in the implications of decisions about the omission or inclusion of scenes or dialogue, or the addition or repetition of text to manufacture new ways of delivery. Such an analysis would help to answer these key research questions;

- How does the composer/librettist adapt Shakespeare's *Macbeth* into a libretto?
- Which scenes or characters (if any) are consistently present in all adaptations and how do they change between adaptations to reflect the differing interpretations of the composers?
- How does the historical context of the time of composition affect the ways the composer/librettist might approach a setting of the text?

A musical analysis of the operas can shed some light on the composers' changing approaches, informed by developing musical trends. The way the composer represents the characters and events in music can alter the audience's perception of the subject, with each new interpretation offering a new angle on previously familiar events as well as more contemporary events. A musical analysis helps to answer these key research questions:

- How does the composer use music for key scenes and characters, and how might this influence and alter the audience's perception of them?
- How and why does the composer utilise the instrumentation, styles, and techniques available to him to emphasise certain aspects of *Macbeth*?
- How and why does the composer reflect or depart from Shakespeare's own use of musical suggestion for the witches in *Macbeth*?

Approaching the three operas with these research questions in mind would allow a fuller investigation of how the text and the music are manipulated in each adaptation. Through my research, I aim to demonstrate that changing historical contexts coupled with developments in compositional approaches over time drastically increased the ways that composers could

realise *Macbeth* in opera. My aim is not to analyse which of these operas is ‘best’ or ‘most successful’ but to demonstrate the differing ways in which each composer utilises the same source text to create a new piece of drama. My secondary aim is also to open a further discussion on three operas that remain relatively unknown to the public.

The three operas display three distinct interpretations of the story of *Macbeth*, and as such, may show that the respective composers had different priorities in terms of which themes they wanted to prioritise, degrees of fidelity to the source text; and the relative importance of the text in relation to the music and vice versa. Even if these aspects were not at the front of the composers’ minds at the time of composition, each opera demonstrates these aspects in a variety of ways and as a result I have adapted my approach to analysing each opera to take these different priorities into account. This means, for example, if an opera displays significant textual features, my analysis may be more heavily weighted towards the libretto and its relevance to Shakespeare’s work, whereas if an opera displays more significant issues with regard to musical material, my analysis may be weighted further towards the musical decision-making and its impact on the dramatic delivery of *Macbeth*.

This study will add to the literature concerning Shakespeare’s texts and their relationship with music, incorporating aspects of adaptation studies from scholars such as Linda Hutcheon as well as libretto studies from works by Patrick Smith and Sabine Lichtenstein. I aim to combine a musicological approach with a literary approach that will add to the available scholarship concerning these fields as well as to opera studies in general; as Arthur Groos points out ‘It is not difficult to find lengthy analytical discussions offering only passing reference to “the words” nor is it surprising to encounter assumptions that musical understanding remains the only legitimate goal of opera scholarship’ (1988, p.9). Hutcheon’s *A Theory of Adaptation* is an important text when working with adaptation: it aims to discuss the process of adaptation across a wide range of genres including literature, film, and music,

whilst offering an analysis of the process(es) that addresses more than just the fidelity of the adaptation to the original, and treating each adaptation as a separate work with just as much significance as its source. This is an important factor in my study as each opera is an adaptation of Shakespeare's *Macbeth* that stands as an individual work. The analysis centres around how the adaptation was created and what new significance the works have. The analysis does make a comparison with the source text to highlight the changes that have been made; however, the fidelity to the source is not a metric by which to judge a work as superior or inferior, as Hutcheon argues that such a judgement tends to value the original and denigrate the adaptation whether intentionally or not (2013, p.xx).

Another text that will inform my discussion of the opera libretto as a subject is Patrick Smith's *The Tenth Muse: A Historical Study of the Opera Libretto* which gives an overview of trends in libretto-writing illustrated by specific examples from the seventeenth century until the later twentieth century. Despite its relative age in the context of musicological research, this book remains a prominent piece of literature in discussions of the opera libretto throughout history because very few scholars have valued libretti sufficiently to write about them as a standalone genre. Andrew Blake notes in his article "'Wort oder Ton": Reading the Libretto in Contemporary Opera' (2010) that 'there has been relatively little study of the ways in which existing works have been adapted for the operatic stage', and further acknowledges arguments by Michael Halliwell and Naseem Winnie Balestrini that in comparison to other musicological subdisciplines, the study of libretti is still young, and is lacking a unifying theoretical standard for analysis (p.188). Although an objective standard of libretto analysis may not exist, by contributing more analyses of operas that have not yet been studied – showing how musical trends of the last century have been implemented to the musical-dramatic stage – the fields of libretto studies and adaptation studies may be developed further.

A further text that will prove useful is the collection of essays “*Music’s Obedient Daughter*”: *The Opera Libretto from Source to Score* (2014), edited by Sabine Lichtenstein. This text contains essays from a variety of contributors that cover a wide range of opera history, exploring the source text and the libretto as essential to the construction of an opera. Lichtenstein herself notes that the relationship between opera composer and librettist changed, heading into the nineteenth-century, from composing using a pre-existing text forged by the likes of Metastasio, to composers demanding of librettists that their text should instead be matched to their music (2014, pp.2-3). The trend of the composer as librettist developed over the nineteenth century, spearheaded by Richard Wagner, and continued further into the twentieth century with composers creating their own libretti, negating the need for a librettist entirely (p.5). It is this trend of the ‘composer as librettist’ that is the most significant in this study.

A recent example of scholarship closely related to this essay is an unpublished Ph.D. thesis written by Jennifer Turnbull, ““Instruments of Darkness”: A Comparative Critical Analysis of the versions of *Macbeth* by Verdi and Bloch’ (University of Aberdeen, 2000). Her analysis focuses on the characterisation of Lady Macbeth and the three Witches throughout the opera. Contextualising the operas within the time they were written sheds light on the decisions made at the time of composition, and how they contributed to the overall aesthetic of the opera in comparison with the play. While the arguments made about these two operas are very convincing, there is one aspect in which this thesis falters. At the introduction of the essay, Turnbull states that the conclusion ‘will make possible an overall assessment of the success, or failure, of the operas, both as adaptations of Shakespeare, and as dramatic works in their own right’ (p.2). While it may be possible to form an opinion on the relative successes of these operas in relation to each other, arguing for their general success or failure as an opera could be fallacious as they are still successful adaptations

whether popular or not. Despite Turnbull's assertion that 'most of the *Macbeth* operas have had very little success beyond their own era' (p.5), it is possible to demonstrate success by means other than popular appeal, for example by how well the composer used specific musical techniques to enhance the impact of a scene or scenes, or by how effective their interpretations are in conveying the narrative of *Macbeth* in their own unique contexts,

Another piece of influential scholarship concerning operatic treatments of *Macbeth* is the article 'The Witches and the Witch; Verdi's *Macbeth*' by Daniel Albright (2005). Not only are cultural influences such as the works of philosophers explored for their significance in shaping Verdi's conception of the supernatural, but other versions of Shakespeare's work are analysed to present reasons for certain conventions in scoring for the supernatural. My essay offers an analysis of the supernatural in not only Verdi's work but in the related works of later composers, and so might be considered an extension of Albright's work within a more contemporary context.

In terms of a wider discussion of *Macbeth* as a literary and dramatic work, one noteworthy piece of scholarship of note is Michael Bristol's article in *New Literary History*, 'Macbeth the Philosopher: Rethinking Context', which is a discussion of how concepts of what may contribute to the context of a work may change over time, and how a reading of *Macbeth* in the context of the present day may be equally as valid as the context of the time of writing (2000, pp. 641-662). This view is important in supporting my discussion between representations of the old and new within the operas and their productions, allowing for a wider critical interpretation of Shakespeare derived works in the modern day. Summarily, it is evident that much of the existing scholarship regarding operatic treatments of *Macbeth* concerns primarily Verdi's opera among others such as Bloch's, yet elements of the discussion can be equally applied to contemporary *Macbeth* adaptations which can demonstrate new developments in the treatment of the text.

Before turning to the adaptations, I need to clarify the sources that have been available to me. Firstly, Lawrence Collingwood's *Macbeth* is a part of the British Music Collection, accessed at the Heritage Quay archives at the University of Huddersfield (Shelf mark BMC/SC/33043): the full score comprises three holograph manuscript volumes, in the composer's own handwriting, and is one of a very limited number of copies available for viewing. While the opera is completed, the score contains handwritten corrections made by the composer and may be better described as a working copy. Similarly, Luke Styles' score also exists as a part of the British Music Collection, but is accessible online as a digitised document (<http://britishmusiccollection.org.uk/score/macbeth-4>). Paul McIntyre's score is published by the Canadian Music Centre and available through the Canadian Music Centre website (https://www.musiccentre.ca/node/37271/sheet_music).

The edition of *Macbeth* I shall be using is from The Arden Shakespeare: Third Series, this particular edition edited by English literature scholar Sandra Clark and Shakespeare scholar Pamela Mason in 2015. The Arden editions are viewed as one of the most, if not the most scholarly versions of Shakespeare's texts providing contextualisation and references to many sources throughout, including any variances from other editions of Shakespeare's text, which makes it suitable for use by researchers across all fields who require a rigorous and transparent academic edition of the text.

Shakespeare into Opera: An Overview

William Shakespeare (1564–1616) is arguably one of the best known, as well as one of the most highly regarded playwrights not only in the English language canon but across the world. It is due to this critical and general acclaim, Dean Keith Simonton argues, that Shakespeare's works might provide a more successful basis for adaptation than a less well known text (2000, p.107). Shakespeare has an attributed output of 38 plays, in three broad

categories; history, tragedy, and comedy (Cox & Riches, 2016). Shakespeare's tragedies, such as *Romeo and Juliet* and *Hamlet*, have remained popular with both critics and the public, resulting in them being among the most performed stage works as well as the most adapted works. The continuing popularity of *Macbeth* as a source of adaptation across a variety of media is evidenced by the October 2015 release of a UK and French collaborative cinematic adaptation directed by Justin Kurzel. This presents one of very few big-budget attempts to bring a direct interpretation of one of Shakespeare's plays to today's cinema audience and is a testament to the power of Shakespeare's writing to inspire new creative interpretations.

As well as the great number of works that can be argued to have been adapted from Shakespeare's works, it is important to note that Shakespeare's works themselves will have taken inspiration from somewhere and so may be considered adaptations of their own, as Julie Sanders notes in *Adaptation and Appropriation* that Shakespeare 'reworks in his texts many of the structures and storylines of myth and fairy tale, indicating the cultural osmosis that regularly occurs between adaptive writers and texts.' By the same token, many examples of more modern media will often have stemmed from Shakespeare's work, as Sanders points out that 'adaptations adapt other adaptations' with great frequency (2006, p.13). What this results in is a palimpsest which is the direct result of stories constantly changing and subtly influencing later works (Hutcheon, 2013, p.8). Shakespeare's *Macbeth* itself has raised an adaptation debate between scholars, as analysis of the text along with the theatrical context of the time has revealed conclusively – though to what extent is still argued – that elements of *Macbeth* were inspired by and may indeed have been adapted by a contemporary of Shakespeare, Thomas Middleton (Taylor, 2014, p.239). The fact that such an adaptive argument exists surrounding *Macbeth* is an interesting precursor to similar arguments that may be made about the subsequent operatic adaptations.

Bryan Gooch and David Thatcher's *A Shakespeare Music Catalogue*, written in five volumes, is an essential resource cataloguing an expansive array of works based on almost every one of Shakespeare's plays, including, but not limited to, operas, orchestral works, chamber music, choral works, and incidental music, also providing contextual information such as performers and the date of the first performance. On the following page is a timeline compiled from a variety of sources – including Gooch and Thatcher's catalogue – with Shakespeare-inspired operas plotted along its length. The timeline does not show all Shakespeare-based operas by every composer who ever produced one – a complete version would be yet more populated and further still demonstrate the remarkable influence of Shakespeare on composers through the centuries – but it is evident just from this that the works of Shakespeare have retained some popularity across a variety of countries, languages, and composers, right up until the modern day.



Figure 1: Timeline of operas based on Shakespeare plays. Gooch, B., & Thatcher, D. (1991). Batta, Neef, & Heilmann. (2009); Loewenberg. (1978); Wilson et al. (2001).

Emphasised in bold font are the works which are based directly or in part, upon Shakespeare's *Macbeth*, these being by; Richard Leveridge (1702), Hippolyte Andre Jean Baptiste Chelard (1827), Giuseppe Verdi (1847, and revised 1865), Ernest Bloch (1910), Lawrence Collingwood (1934), Paul McIntyre (2005), and Luke Styles (2015).

Simonton argues that 'Sometimes opera composers opt for doing a remake of an earlier opera, taking the same libretto with only minimal modifications and then adding their own music. Because these libretti have already proven themselves effective vehicles for operatic composition, the resulting operas may have a better chance of aesthetic success' (2000, p.107). This may go some way towards explaining the number of *Macbeth* operas in existence. One potential reason for *Macbeth*'s popularity is that it offers many staple themes that regularly figure in opera; love, loss, murder, revenge, good and evil, and the supernatural. Literary critics have argued the importance of each of these within the play, and examples of these are highlighted in Drakakis and Townshend's *Macbeth: A Critical Reader* where it is stated that two contrasting ideas surrounding the play can be equally valid; one being Holinshed's idea that Macbeth was encouraged to follow the Witches' prophecy by Lady Macbeth, who was the real architect of Duncan's murder (2013, pp.18-19) and the other being Terry Eagleton's argument that the Witches are 'unsung heroines' of the play through their subtle criticisms of the hierarchical social structures in *Macbeth* (Eagleton, 2010, p.79). Significantly, it has been noted that *Macbeth* is one of the shortest of Shakespeare's dramatic works and that because less truncation would be required it is a more attractive prospect for adaptation (Turnbull, 2000, p.4). Because the drama remains fairly streamlined, any cuts made by the composer – or the librettist where one is involved – can have a much bigger effect on the play than a cut made to a longer work.

Macbeth involves music as a vital part of the performance, a tradition that was even more exaggerated in the Restoration period. The most notable use of music within the play is

for the Witches, who throughout make frequent references to singing and dancing, making musical elements a vital part of their characterisation (Fiske, 1964, p.114). This call for music is an aspect of the play that was not lost on any of the composers listed in figure 1, and is arguably a major contributing factor to the attractiveness of this play as source material for opera. This idea, and how each composer fulfilled the requirement for music – particularly regarding the Witches – will be a discussion point for each opera and will demonstrate how changing times, ideas, and musical language can significantly alter the ways in which the composers express the supernatural within their writing – or whether they express that aspect of the drama at all.

There is a large amount of literature that focuses on the operatic output of Giuseppe Verdi: Linda Fairtile suggests that with the relative boom in Verdi scholarship from the middle of the twentieth century that a bibliography of independent pieces of Verdi scholarship ‘would easily reach several hundred entries’ (2013, p.10). Further still, much of this literature notes that Verdi had an affiliation with Shakespeare, putting Verdi at the forefront of most discussions of Shakespeare and opera. Verdi’s *Macbeth* demonstrates many of the nineteenth-century Italian opera conventions that are prevalent in much of his operatic output. The opera is in four acts and features recognisable components from scene to scene – recitative, arias, duets, trios, and choruses. Each scene is numbered and acts as a self-contained unit, breaking up the narrative into numerous sections and smaller dramatic climaxes. Criticism of Verdi’s *Macbeth* has come from Christoph Clausen, that Verdi had a paradoxical approach in his setting due to his desire to maintain a high level of ‘fidelity’ to Shakespeare’s text, yet being ultimately aware of the changes that had to be made to be successfully set as in opera (2005, p.18). Whether the adaptations discussed in this thesis are presented similarly to Verdi’s version will be an important point of comparison to understand how the adaptive process may have changed over time.

Ernest Bloch's 1910 adaptation of *Macbeth* – his only composition for the stage – has also received a large amount of academic attention, often in comparison to Verdi's *Macbeth* due to their similarity of subject. The thesis 'Instruments of Darkness' by Jennifer Turnbull is one example of a comparison between the two, but there exist others which do much the same, one more example being Guido Gatti's article 'Two "Macbeths": Verdi-Bloch' (1926) which outlines what the author describes as a revival of Verdi's work in Stockholm, leading to a comparison between the two composers' interpretations of the plot. Bloch's work in Gatti's article seems to be judged by the standards of Verdi's opera, as Gatti states concerning Bloch's musical accompaniment to the apparitions presented by the Witches: 'It would be uncharitable to speak of the parallel scene in Verdi's opera'. Gatti's conclusion does present a sentiment that has resonance with this essay: 'two Macbeths: - we might almost say, two ages and two worlds' (1926, p.31). No matter what comparisons may be drawn between any two or perhaps more of the operas that shall be discussed in the following chapters, any differences evidence the diverse ways *Macbeth* has been set by the composers, without necessarily being judged as inferior to Verdi's *Macbeth* on subjective musical and dramatic preferences.

Present on the timeline, along with the six settings of *Macbeth* listed, is Dmitri Shostakovich's *Lady Macbeth of the Mtsensk District* of 1934. While the opera features 'Lady Macbeth' prominently the name is merely a reference to Shakespeare's character, as the main character of this opera - Katerina Ismailova - is a character of Nicolai Leskov's creation in his novella *Lady Macbeth of the Mtsensk District* (1865). Gooch and Thatcher's 'A Shakespeare Music Catalogue' categorises *Lady Macbeth of the Mtsensk District* as only 'obliquely related' to Shakespeare's play (1991, p.799), therefore it is removed from the common source material of the others. Elsewhere, however, Shostakovich's opera is often included as part of a wider discussion with other Shakespeare-inspired operas, including

comparisons with Shakespeare's original text, such as in Freda Chapple's 'Adaptation as Education: *A Lady Macbeth of the Mtsensk District*' (2007) or a discussion of the opera's political significance in 1930s Russia, as demonstrated in Andrea Lynn Garritano's Ph.D. thesis 'Lady Macbeth, the Ill-Fated Queen: exploring Shakespearean themes of ambition, sexuality, witchcraft, patrilineage, and matricide in vocal settings of Verdi, Shostakovich, and Pasatieri' (2015). Garritano's thesis concentrates mainly on Katerina in Shostakovich and Lady Macbeth in all other adaptations and presents a comparison of the themes common between all adaptations and how they are realised. Although Shostakovich's opera could present a wider context for the study of Shakespeare's influence on composers and their operas, *Lady Macbeth of the Mtsensk District*, in this case, is too far removed from the other operas to offer much in the way of comparison and thus in my study will not feature in any comparative analysis.

The four remaining operas on the list by Richard Leveridge, Lawrance Collingwood, Paul McIntyre, and Luke Styles are all English language operas. This might be overlooked as a factor, as English translations are not difficult to come by; however, differences of interpretation can exist where two languages might not always directly correlate with one another, as is argued by Peter Low;

Usually an imported song retains the original music, integrally or recognizably, so that the musical component is equivalent or nearly equivalent to the source. This may encourage the view that the verbal component is equivalent to the original, a translation of it. But we may be mistaken: the words we hear may instead be an adaptation of the source text [...] where completely new verbal components are matched and underlaid to the existing melody (2013, p.229).

Translations from two different languages such as Italian and French in the case of Verdi and Bloch can also result in a similar discrepancy, because Shakespeare's text had to be directly translated from English into Italian and French by Francesco Maria Piave and Edmond Fleg respectively before any musical aspect of the opera could be composed. This means that some aspects of Shakespeare's language may not have crossed the language barrier, resulting in deviations from Shakespeare's text both intended and unintended. An English libretto of a Shakespeare-based opera allows for a more direct scrutiny of any changes made to the text, as it is clearer to see where and why such edits have taken place.

Following the discussion of the academic attention received by the *Macbeth* operas of Verdi, Bloch, and Shostakovich, the stage is now set to consider the English-language works shown on the timeline in figure 1, beginning with that by Richard Leveridge.

Prelude: *Macbeth* in the Restoration

Adaptations of Shakespeare's texts have been made continually not only within the operatic tradition but also on the theatrical stage. Amongst the earliest adaptations of *Macbeth* was a product of the English Restoration period - Richard Leveridge's *Macbeth* of 1674. Despite its comparative age, almost two hundred years older than Verdi's opera, this work contains several features that can help contextualise the approaches taken towards setting *Macbeth* as an opera or translating *Macbeth* into opera in the centuries following.

This version of *Macbeth* is not a standalone adaptation like the others on this list; in Gooch and Thatcher's catalogue it is listed as incidental music to be performed with an adaptation of *Macbeth* by William Davenant (1991, p.738). Davenant prepared his text in 1674 for performance at the Duke's theatre in London, and remained in performance for several years following its debut, with the most notable recorded admirer being the diarist

Samuel Pepys. Pepys documented his enjoyment of the spectacle within his diary, calling it; ‘A most excellent play in all respects, but especially in divertisement, though it be a deep tragedy; which is a strange perfection in a tragedy [...]’ (Pepys, 1667, p.7). Davenant’s adaptation takes Shakespeare’s *Macbeth* as a source, with many modifications made to aspects of the drama, according to Christopher Spencer ‘by crossing out and adding words and lines on a text of Shakespeare’s *Macbeth*’ (1961, p.55). Such changes include: the dialogue, which was simplified to make the play less confusing; the characters, who were given extended or lessened roles and fashioned according to more heroic ideals of the time; the staging, which offered much more in terms of action; and to some extent the genre, due to the added music. The entry in Gooch and Thatcher’s catalogue notes that there is still much mystery surrounding this work, including how much music was written by Leveridge, as some scholars attribute parts of the musical work to Henry Purcell and some to Matthew Locke in varying proportions (1991, p.738). Though not an intended feature of this version, it is interesting that, similarly to the case of Shakespeare and Middleton, this work also features elements of multi-authorship, in this case of both text and music.

As well as *Macbeth*, works such as *The Tempest* and *A Midsummer Night’s Dream* were also treated with a wide array of modifications for the Restoration theatre that would seem unthinkable to the modern reader of Shakespeare, with Peter Dyson commenting that anyone coming to restoration texts after reading Shakespeare would feel some sense of loss rather than the improvement that was intended (1979, p.402). These alterations were made in line with the changing tastes of the Restoration audience and are not confined to Shakespeare’s work, as Curtis A. Price points out in *Music in the Restoration Theatre* ‘Nearly all of the 600 or so stage works performed during the period, whether quasi-operas or grim tragedies, required music’ (1979, p.xiv). It is argued by Taylor that adaptation of existing plays was ‘a routine practice’ during the Restoration period and that many different works received a very

similar treatment by other authors (2014, p.242). Rather than being any kind of affront to the value of Shakespeare's work, it was regarded as an improvement (Novak, 2014, p.124).

Restoration plays often combined different performance disciplines such as speech, dance, and music, to create something more pleasing to the audience of the time, who, following the restoration of the monarchy by Charles II, and the abolition of strict puritan rules on theatre and public performance, were hungry for a more engaging form of entertainment (Avery, 1966, p.54).

Research for this project led me to the University of Leeds, Bretherton Library Special Collections, which holds a set of printed parts of sheet music for various instruments, including voices, strings, brass, and woodwind. Though differing adaptations display variances in the title, the version encountered in my study was fully titled *Macbeth, a Tragedy. With all the alterations, amendments, additions and new songs, as it is now acted at the Duke's theatre*. The parts required scoring up by myself before the music could be examined, and, depending on the musical number, are missing some instrumental material.¹ The presence of this printed edition indicates that a published set exists, or existed at some point in time, though it is indeterminable for what – if any – performances they were utilised. The parts indicate the presence of an 'Introductory Symphony' which acts as an overture would to any opera, as well as musical numbers in various forms including recitative, air, and chorus – elements which resemble aspects of later operatic conventions (Price, 1979, p.xiv). The list of musical numbers is as follows;

Introductory Symphony

Recitative – Speak! Sister, Speak! [1st Witch + 2nd Witch]

Air – Many More [1st Witch]

¹ For more information see <https://library.leeds.ac.uk/special-collections-explore/346490>

Chorus – He Must Spill Much More Blood

Recitative – Now Let’s Dance [1st Witch + 2nd Witch + 3rd Witch + 4th Witch]

Chorus – We Should Rejoice

Air – When Cattle Die [4th Witch]

Air – When Winds and Waves

Air – Let’s Have a Dance [1st Witch + 2nd Witch + 3rd Witch]

Chorus – At the Night Raven’s Dismal Voice

Chorus – And Nimbly, Nimbly [1st Witch + 2nd Witch + 3rd Witch + 4th Witch]

Recitative – Hecate! Come Away [Hecate]

Air – My Little Airy Spirit [Hecate]

Chorus – Come Away

Recitative – With New Fallen Dew [Hecate]

Chorus – We Fly By Night

Chorus – Enchanting All That You Put In

Recitative – Black Spirits and White [Hecate]

Air – Mingle, Mingle

Chorus – Mingle, Mingle

Chorus – Around, Around

Chorus – Put In All These

Chorus – Around, Around

As may be apparent, all the music called for in Davenant’s adaptation exists with the Witches or Hecate – their ‘leader’ – as a central focus, making them the otherworldly arbiters of the musical aspects of the play. This feature correlates with Price’s observation that in Restoration tragedies ‘One often finds full-blown masques, and music frequently

accompanies religious processions or rituals and intensifies and foreshadows tragic events' (1979, p.xiv). The foreshadowing in this case refers to Witches' revelation of Macbeth's future, as well as the fact that many of their scenes feature very ritualistic imagery such as 'the cauldron scene'.

The score is written for an ensemble of indeterminate size, but consists at least of violin 1+2, viola, continuo, trumpets, trombone, flute, and various woodwind – a typical array of instruments for a Restoration drama – which could widely vary in the physical number of players as the theatre or audience required (Price, 1979, p.80). All of the music reflects upon the events of the play as it unfolds, like an aria in later opera might.

Although it remains a fascinating moment in the English-language performance tradition of *Macbeth* which can offer much in the way of demonstrating alternative attitudes to adaptation and music in the Restoration period, this adaptation is not based directly upon William Shakespeare's text so falls outside of the scope of this essay for the purposes of comparison with the later works. This work highlights a variety of aspects that can be observed as being integral features of later settings of *Macbeth*, and whether the later composers were aware of its existence or not, it shows that a number of Leveridge's ideas for the musical setting anticipate some of the decisions made by the later composers, for example his use of choral writing for the witches, and directing a greater amount of musical significance on the witches than the other characters in *Macbeth*. A greater and more in-depth explanation of the context of Davenant's adaptation, as well as an explanation of some of the alterations made can be found in Christopher Spencer's book *Davenant's Macbeth from the Yale manuscript: An edition with a discussion of the relation of Davenant's text to*

Shakespeare's (1961) which presents the full text of Davenant's play and its relationship with Shakespeare's writing.

Shakespeare's *Macbeth*: A Synopsis

To aid the discussion of my three chosen operas alongside Shakespeare's text, I have set out a summary of the events of *Macbeth* beginning with a list of the most important characters who have a bearing on the plot:

Macbeth – General, Thane of Glamis

Lady Macbeth – His wife

Duncan – The King of Scotland

Malcolm – Duncan's eldest son

Banquo – Another general and ally of Macbeth

Macduff – Thane of Fife

Three Witches – Three sisters who prophesy Macbeth's future as King

Hecate – Leader of the Witches

Act 1

The Witches discuss a future meeting with Macbeth (Scene 1). Duncan and two of his generals discuss a recent battle against the Norwegian king, in which Macbeth killed the traitorous Thane of Cawdor, and that as a reward, that title should be bestowed upon Macbeth (Scene 2). Elsewhere Macbeth and Banquo come across the three Witches, who hail Macbeth as Thane of Glamis, Thane of Cawdor, and 'King Hereafter', much to Macbeth's surprise. They also predict that Banquo shall be the father of a line of kings although he shall not be one himself (Scene 3). Macbeth later receives the news of his new title, 'Thane of Cawdor' which fulfils the first part of the Witches' prophecy (Scene 4). Lady Macbeth receives this news in a letter from Macbeth and is promptly informed that Duncan is approaching the castle and wishes to stay the night (Scene 5). Upon Macbeth's return, Lady Macbeth sees an

opportunity to slay the King and make Macbeth the king as the Witches predicted (Scenes 6 and 7).

Act 2

Macbeth kills the King as he lies sleeping, framing the sleeping guards for his murder by planting his dagger on one of them (Scene 1). Macbeth shows some distress at his actions while Lady Macbeth reassures him and helps remove the evidence (Scene 2). The King's body is discovered, at which the attendants of the castle meet up to try and find the murderer. The King's sons flee the scene, fearing for their own lives which subsequently places the blame upon them (Scene 3). Macbeth is named in their absence as the new King, to be coronated in the castle (Scene 4).

Act 3

Macbeth holds a feast in his castle, wishing Banquo to attend: however, he is unable to do so and must leave to conduct some business elsewhere. Macbeth takes the opportunity to hire three mercenaries to kill Banquo and his son Fleance to ensure he cannot be the father of Kings as the Witches predicted he would be (Scenes 1 and 2). Banquo is murdered by the mercenaries but Fleance escapes (Scene 3). The feast is held in the castle with Banquo a notable absentee; however, Banquo's ghost appears, causing Macbeth to suffer a breakdown and Lady Macbeth to pass off her husband's strange behaviour as a sudden illness (Scene 4). The Witches receive a scolding from their leader, Hecate (Scene 5). A general and a lord subsequently discuss the locations of the King's sons, who have fled to ask for help from England's King Edward, and suspicion is placed upon Macbeth (Scene 6).

Act 4

Macbeth once more consults the Witches, who present Macbeth with apparitions warning him to beware Macduff, that he cannot be killed by anyone born of a woman, and that he shall only be vanquished when Birnam Wood comes to Dunsinane Castle. This fills Macbeth with confidence that he shall overcome his enemies due to the improbability of the two events (Scene 1). Three Murderers descend on Macduff's home to kill him but find he is elsewhere, and Macduff's family are murdered (Scene 2). The death of Macduff's family is later revealed to Macduff, who resolves to kill the tyrant king Macbeth (Scene 3).

Act 5

Lady Macbeth is perceived sleepwalking, acting out the events immediately following Duncan's murder, showing her unconscious guilt as well as Macbeth's involvement (Scene 1). The English forces arrive and resolve that due to the heavy defence of Macbeth's castle, they should attempt an attack through Birnam Wood (Scenes 2, 3, and 4). Macbeth, trapped in his castle, resolves to fight to the end and is eventually confronted by Macduff (Scenes 5, 6, and 7). Macbeth is still assured of his victory due to the prophecy before Macduff reveals he was 'from his mother's womb untimely ripped' and so is not affected by the Witches' prediction. The two fight and Macbeth is killed. Macduff takes Macbeth's head back to his allies, to announce victory and hail Malcolm as the rightful new king (Scene 8).

As we shall see, it is a feature of some of the adaptations discussed in this study that some aspects of *Macbeth's* plot are re-ordered or repurposed in the libretti – a feature that can create alternate readings and implications for the characters – and any structural changes will be analysed for their impact within each opera.

Chapter One

Lawrance Collingwood's Opera

The 'Forgotten' *Macbeth*?

The first opera that will be explored here is by the composer Lawrance Arthur Collingwood CBE (b. 1887 d. 1982). Following study at the Guildhall School of Music and at Exeter College Oxford, Collingwood moved to St. Petersburg to further his development under several composers and conductors, and upon his return in 1918 focussed his career primarily on conducting. He was the conductor at Sadler's Well's theatre from 1931 to 1941 and then musical director of the same company until 1947 (Jacobs, 1992, p.563). Collingwood's tenure as a conductor involved the production of many orchestral and operatic works, establishing him as one of the most active conductors of his day, and he was also a prominent record producer, overseeing many recordings of music from various composers. As well as conducting and recording music, Collingwood was also the composer of around twenty works, the majority of which, such as *Cherry Ripe* and *Not All in Vain*, take the form of a song for voice and piano. Other works of Collingwood include solo piano pieces such as *Impression Languide* and a piano quintet, as well as three larger-scale orchestral works and orchestral-vocal works – *Poème Symphonique* (1918), and his operas *Macbeth* (1934) and *Death of Tintagiles* (1950). In this case, it is Collingwood's *Macbeth* that is the focus of our discussion; however there is, as yet, little literature covering any of Collingwood's compositions, so contextualisation of this work in terms of his general compositional approach and influences will need to await future studies of his other works.

The lack of literature surrounding Collingwood and his music also applies to his *Macbeth*, despite it being one of his largest-scale works. The opera was first produced on 12 April 1934 (Kuhn, 2001, p.288) with the role of Lady Macbeth performed by Joan Cross, who would later take leading roles in the premiere of several of Benjamin Britten's operas. Collingwood's *Macbeth* failed to make an impact on the British opera scene, however, and eventually seemed to disappear from memory before the existing manuscripts were donated by his family to the Royal College of Music and the British Music Collection following the composer's death in 1982. Contextual information about his work, such as its period of creation, influences, and reception among other topics, is difficult to ascertain, though it is possible by analysis of the opera and reviews following its performance to piece together some useful and illuminating commentary on this opera, constituting potentially the first extended discussion of this opera to date.

One point of note about this opera is the complete absence of any recording – even though many other operas under Collingwood's direction were recorded and made available for purchase – making gaining an accurate sense of the intended sound of the opera difficult. A final issue with the opera is the fact that the opera exists only in two manuscripts, one held as part of the British Music Collection, and another at the Royal College of Music (BMC/SC/33043). It may be that the two manuscripts differ from each other in some, perhaps significant ways, but a detailed comparison of the two manuscripts has not been possible, due to limitations on access, and a tabulation of any variants will therefore have to await a further study. My analysis has been based only on the manuscript from the British Music Collection.

The opening pages of the opera reveal much about its intended scope and scale. The first of these observations is the large *dramatis personae* includes all but a few of Shakespeare's characters – the only absentees being Fleance, Angus, Menteith, Caithness, Siward, Macduff's wife, Macduff's son, and Hecate (see figure 2). The main reason for these

characters not being included is likely to be because their contributions are limited to only one or two scenes – their absence does not majorly affect the narrative of the opera. This is not out of the ordinary in the setting of any text into opera, as the composer generally seeks to streamline the source text into a trimmed-down but still dramatically coherent version of itself. Verdi, for similar reasons also left out Angus, Menteith, Caithness, Siward, and Macduff's wife and son; however he retained Fleance and Hecate in his opera despite their roles being minimal even in Shakespeare's own text.

MACBETH

opera in 3 acts

MACBETH

ACT I

Scene I pp. 1-39
 II 40-56
 III 57-128
 IV 129-247

Shakespeare's Act I Scene V
 " " Scene VI
 " " Scene VII
 Act II Scene I (with omission)
 " " Scene II

CAST

Macbeth Bass-Baritone
 Lady Macbeth Dramatic Soprano
 Malcolm Baritone
 Macduff Heroic Tenor
 Duncan King • Scottish Bass
 Banquo Tenor
 Rosse Tenor
 Porter Tenor
 i Act III (Doctor Bass
 Waiting Gentlewoman Mezzo-Soprano
 i Act II { 3 Witches Sop. Mezzo. Contralto
 3 Apparitions Tenor, Sop. • Sop.
 Servant Baritone
 Messenger Tenor
 i Act III Seyton Baritone
 Attendant Baritone
 Young Seward (non-singing part)
 2 Murderers Bass & Baritone
 Male Chorus
 Female Chorus off stage
 Donalbain Baritone
 Lennox Baritone

Figure 2: Collingwood, (1934). Macbeth. p.i: dramatis personae.

Collingwood's opera is split into three acts, covering Shakespeare's text from the beginning of Act 1 Scene 5 until the end of the play. The libretto was crafted by the composer from Shakespeare's text and takes mostly a word-for-word approach, typical of a twentieth-century trend described by Patrick Smith in *The Tenth Muse* 'Plays and novels continue to be turned into librettos, with a greater attention paid to fidelity to the original source – often extending to the setting of the actual words' (1971, p.384). Such a setting of Shakespeare's text is a contributing factor to the opera's length, spanning a total of 706 pages across three large volumes. It is impossible to state with any certainty which Shakespeare edition the composer took his libretto from, though this should not impact significantly on the analysis of the text setting.

The breakdown of the three operatic acts and the Shakespeare scenes they contain is as follows;

Lawrance Collingwood	William Shakespeare
Act 1 Scene 1	Act 1 Scene 5
Act 1 Scene 2	Act 1 Scene 6
Act 1 Scene 3	Act 1 Scene 7
Act 1 Scene 4	Act 2 Scene 1 (with omission) Act 2 Scene 2
Act 2 Scene 1	Act 3 Scenes 1+2
Act 2 Scene 2	Act 3 Scene 4
Act 2 Scene 3	Act 4 Scene 1
Act 3 Scene 1	Act 4 Scene 3
Act 3 Scene 2	Act 5 Scene 1
Act 3 Scene 3	Act 5 Scenes 3, 5, 7, 8, and 9

Figure 3: Act and scene breakdown of Collingwood's Macbeth.

Collingwood's Libretto

Consistent with the creation of libretti from source texts across a wide range of operas, Collingwood's method of creating his libretto is entirely reductive, condensing Shakespeare's plot into a coherent narrative while not adding any new passages to the source material. By analysing the scenes cut by Collingwood, it is clear his primary motive was to streamline the narrative and avoid Shakespeare's frequent jumps between settings. This is most evident in the first four scenes, over which the setting changes from 'A desert place', 'A camp near Forres', 'A heath near Forres', and finally 'Forres: The Palace'. Beginning the opera at scene 5 of Shakespeare's play allows the setting to remain the same for the entirety of the first act and for the first two scenes of the second act, facilitating the swift transition between scenes.

Shakespeare's Act 1 Scene 5 also has a further significance which makes it an effective opening point for the opera, as it is the scene in which Lady Macbeth reads aloud Macbeth's letter, beginning 'They met me in the day of success...' (Shakespeare, Act 1 Scene 5, lines 1-30) detailing his victory in battle and his encounter with the Witches. Macbeth's letter goes some way into outlining the events of the previous four scenes – his meeting with the Witches and the learning of his fate to become king; his victory in battle; his new titles; and his subsequent return to the castle – and so effectively allows the scenes to be left out and replaced by an in-built summary within the play. Left out is Macbeth's meeting with the Witches in Act 1 Scene 3 that provides a large amount of context to the remaining events of the play – most importantly the motives for many of his actions. This may be because of the summarising properties of the letter, and further still it may be an assumption by the composer that the audience would already be familiar with the events of the play. The omission of the opening four scenes is made more conspicuous as the first appearance of the Witches now occurs in Act 2 Scene 3 - the 'cauldron scene' in Shakespeare's play. The

Witches' introduction at this later stage may be jarring as they lack any prior introduction, yet their first appearance is arguably now one of their most significant.

Mirroring the opening of the opera, the ending also features omissions from Shakespeare's play. Collingwood's act 3 encompasses all the events of Shakespeare's play from Act 4 Scene 3, broken down into three key scenes 'The English scene', 'The sleepwalking scene', and finally 'The battle scene' (See appendix 2). This breakdown reveals what Collingwood apparently deemed the three most important scenes in self-contained sections and distinguishes them as climactic moments in the opera. 'The English scene' – Shakespeare's Act 4 Scene 3 – which is the single longest scene in Shakespeare's play, is presented almost in full, with only minimal omissions from the dialogue. The length of the scene combined with the comparative lack of action compared to the rest of the play makes it an unusual choice, particularly when compared with Verdi's version, whose solution for the corresponding scene in his own *Macbeth* was utilising a chorus of soldiers and only a relatively short expositional recitative from Macduff. The middle scene in which Lady Macbeth sleepwalks and admits her guilt over the murder of Duncan, is present, which is unsurprising as this scene is regarded as one of the most revealing and pivotal of the play. The final scene of the opera contains material from Shakespeare's Act 5 Scene 3, to Act 5 Scene 8, covering the final confrontation between the English army and Macbeth's eventual defeat. This is achieved with numerous cuts of scenes and omissions of dialogue that help to speed up the action. One such example of this omission is evidenced when Young Siward confronts Macbeth and they engage in dialogue:

YOUNG SIWARD

What is thy name?

MACBETH

Thou'lt be afraid to hear it.

YOUNG SIWARD

No; though thou call'st thyself a hotter name
Than any is in hell.

MACBETH

My name's Macbeth.

YOUNG SIWARD

The devil himself could not pronounce a title
More hateful to mine ear.

MACBETH

No, nor more fearful.

YOUNG SIWARD

Thou liest, abhorred tyrant; with my sword
I'll prove the lie thou speak'st.

They fight and YOUNG SIWARD is slain

(Shakespeare, Act 5 Scene 7, lines 5-14)

In the opera, Young Siward does not have a speaking role, and his confrontation of Macbeth is presented instrumentally, with only four notes on the score that indicate the action; 'Enter Young Siward'; 'Confronts Macbeth'; 'They fight'; and 'Siward falls dead'. This is only one example among others of an omission that allows the narrative to flow more easily:

The image shows a page of handwritten musical notation on aged paper. The page contains several systems of staves. The top system includes a treble clef and a key signature of one sharp (F#). The notation is dense, featuring various note values, rests, and dynamic markings such as *f* and *pp*. A section of the score is marked with a wavy line and the instruction *al. cresc.*. Below this, there is a large gap with several empty staves. Further down, the instruction *(Enter young lizard)* is written in a cursive hand. The bottom system of staves contains more musical notation, including a *rit.* marking and a *molto* dynamic marking. The right edge of the page shows the binding of the book and the beginning of the next page, which is numbered 104.

107

108

The image shows a page of handwritten musical notation on aged paper, numbered 108 in the top right corner. The notation is spread across several staves. The upper portion of the page contains several staves with notes and rests, some of which are circled or underlined. A wavy line is drawn across the middle of the page, possibly indicating a section break or a specific performance instruction. Below this line, there are more staves with notes and rests, some of which are crossed out with diagonal lines. The lower portion of the page features a section of music with a dynamic marking of 'f' (forte) and a tempo marking of 'molto' (molto). The notation includes various note values, rests, and dynamic markings such as 'f' and 'p' (piano). The handwriting is in dark ink, and the paper shows signs of age and wear.

This image shows a handwritten musical score on aged, yellowed paper. The score consists of approximately 18 horizontal staves, some of which contain musical notation including notes, stems, and bar lines. At the top left, a box contains the number "150" followed by the instruction "piu mosso. 1 = 156". Other markings include "p.i." and "ancora piu mosso". The notation is dense and appears to be a sketch or a first draft. Some staves show rhythmic patterns with vertical lines and dots. There are also some illegible handwritten notes and symbols scattered throughout the manuscript.

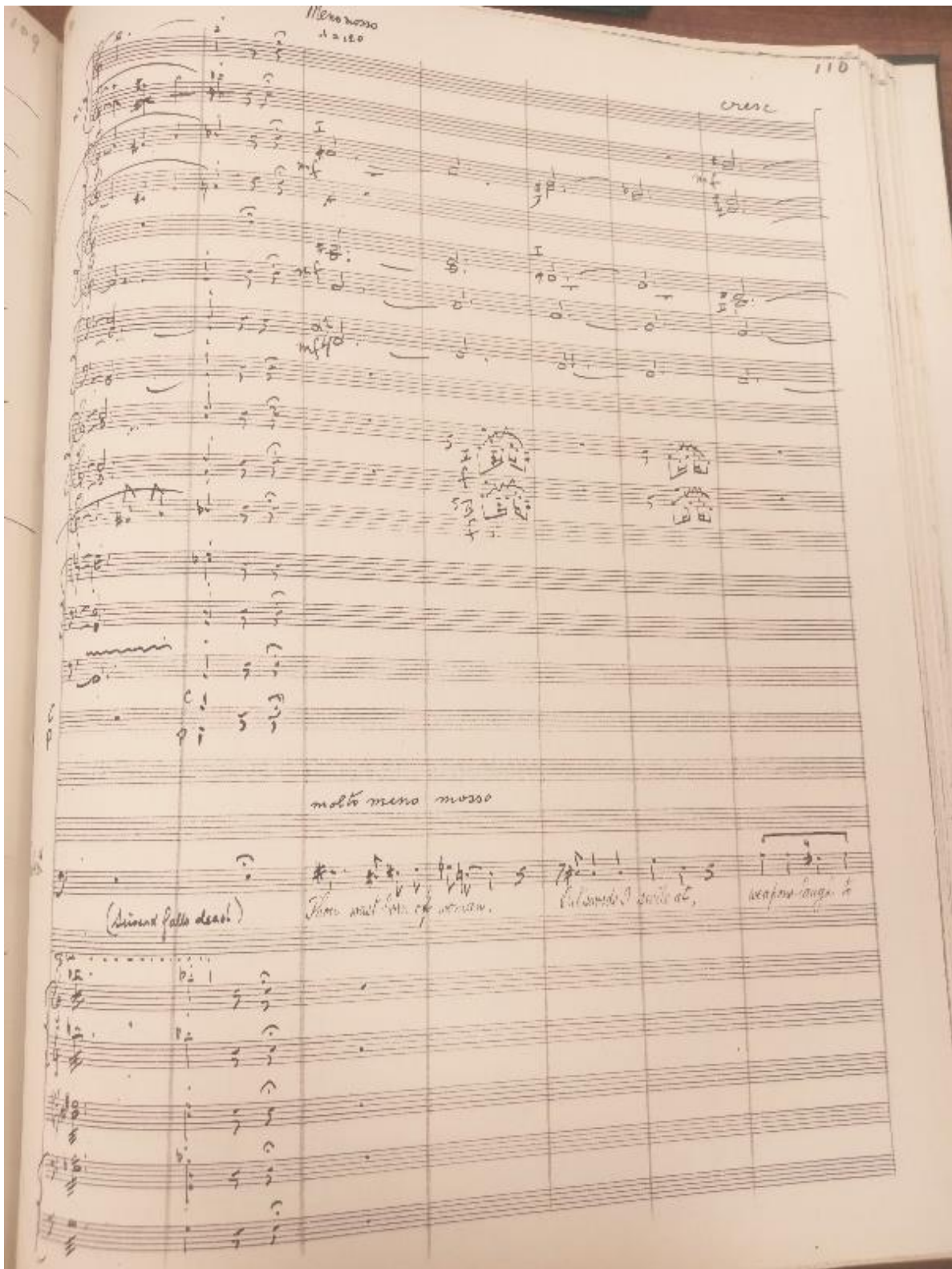


Figure 4: Collingwood, (1934). *Macbeth*. Act 3 Scene 3 pp. 207-210. Young Siward's confrontation of Macbeth.

One final example of an omission made is of Malcolm’s last speech following Macbeth’s defeat that begins ‘We shall not spend a large expense of time...’ (Shakespeare, Act 5 Scene 9, lines 20-24). In the play, this serves as a flourishing ending that does little more than summarise the final events, round off the play, and leave the ending open to the multitude of interpretations that directors may choose to follow (Hale, 2001, p.101).

Alternatively to this ending, Collingwood utilises Macduff’s speech ‘Hail, king! For so thou art...’ (Shakespeare, Act 5 Scene 9, lines 26-41) which is answered in Shakespeare’s text by the attending ensemble shouting ‘Hail, King of Scotland!’ (Shakespeare, Act 5 Scene 9, line 25). This provides Collingwood with an effective ending for the opera and is only the second occasion a chorus is utilised:

Example 1: Collingwood, (1934). *Macbeth*. Act 3 Scene 3 p.262. Collingwood’s writing for chorus.

Collingwood’s reductive approach to creating the libretto of this opera was arguably made much more straightforward by both the source text and libretto being in English. In this regard, it may be arguable that Collingwood was able to exploit this to create a libretto that retained more of Shakespeare’s intentions than other *Macbeth* interpretations such as Verdi’s

which contains numerous alterations and also required translation into Italian. This does not make either libretto inherently more 'successful' than the other; it merely demonstrates an approach that an English opera composer might take with a text that is familiar to the English-speaking audience.

Collingwood's Musical Language

Collingwood's opera displays an array of features that distinguish it from the earlier style of Verdi, and of the Italian opera tradition in general, in favour of a more modernistic approach. An overture is forgone in favour of opening immediately with Lady Macbeth's monologue, which is more consistent with a play recitation than an opera:

Scene 1 Act 1

Lawrance Collingwood

Lento

The musical score is for the opening of Act 1 Scene 1 of Macbeth. It is in 3/4 time and marked **Lento**. The instruments listed are Piccolo, Flute, Oboe, Cor Anglais, Clarinet in B \flat , Bass Clarinet in B \flat , Bassoon, Contrabassoon, Horn in F, Trumpet in C, Alto Trombone, Tuba, Timpani, Cassa + piatti, and Triangolo + Xylophone. The Cor Anglais and Horn in F have melodic lines starting in the second measure. The Cor Anglais line is marked *pp* and features a trill in the second measure. The Horn in F line is marked *p* and has a long note in the fourth measure. The strings (Violin 1, Violin 2, Viola, Violoncello, and Contrabass) have a rhythmic accompaniment starting in the first measure. The Viola part is marked *mf* and the Violoncello part is marked *p*. The Soprano part enters in the fourth measure with the lyrics "(Enter Lady Macbeth reading a letter)" and "They met me in the day of suc". The Soprano line is marked *Lento* and has a triplet of eighth notes in the fifth measure.

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Contrabassoon

Horn in F

Trumpet in C

Alto Trombone

Tuba

Timpani

Cassa + piatti

Triangolo + Xylophone

Soprano

(Enter Lady Macbeth reading a letter)

Lento (Curtain rises)

They met me in the day of suc

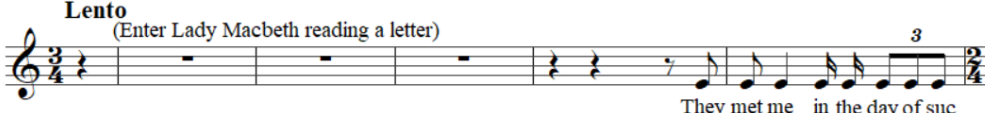
3

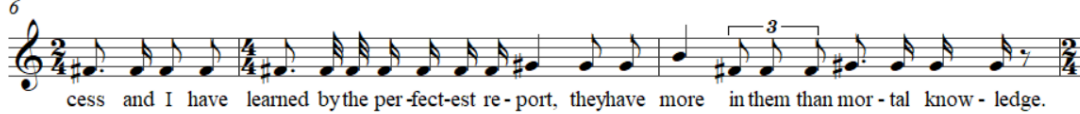
Example 2: Collingwood, (1934). *Macbeth*. Act 1 Scene 1 p.1. The opening of Collingwood's opera.

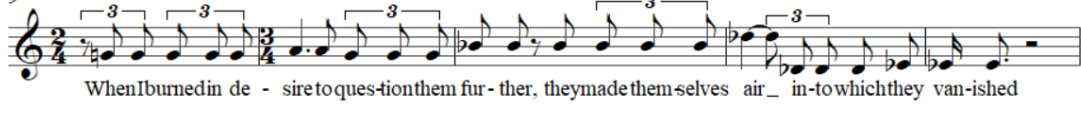
Perhaps the most striking thing about Collingwood's score is the way the musical material of the opera is delivered exclusively in recitative, with none of the self-contained choruses or arias that are a staple of the compositional style of Verdi and other earlier Italian composers. Again, the opening of the opera is a prime example of this, as emphasis is prioritised on the rhythm and clarity of the speech rather than on any melodic shaping;

Scene 1 Act 1 Lawrance Collingwood

Lento
(Enter Lady Macbeth reading a letter)

Lady Macbeth 

L.M. 

L.M. 

Example 3: Collingwood, (1934). *Macbeth*. Act 1 Scene 1 p.1. The opening recitative.

This style of vocalisation allows for maximum clarity and impact of the spoken text with as few distractions as possible, and given that Collingwood's opera retains – from the letter-reading scene onwards – nearly all of Shakespeare's text, it is arguable that maintaining as much clarity as possible in delivering the text would have been a priority throughout.

Collingwood's scoring of the letter reading scene is not dissimilar to the way in which Verdi scores his own version of the same scene, as his Lady Macbeth also reads the letter above a sustained E major chord;

Cor. in Do

Lady *(con leggendo una lettera)*
Nel di della vittoria io le incontrai..... stupito io n'era

Violini I. *ppp* *col declamato*

Violini II. *ppp*

Viole *ppp*

V. Celli *pp* *col declamato*

C. Bassi

Lady
*per le udite cose; quando i nunzi del re mi salutarò sir di Caudore; volcino uscito dalle veggenti stesse che
 predissero un serto al capo mio. Torchiudi in cor questo segreto. *Ambizio - so**

Violini I.

Violini II.

Viole

V. Celli

C. Bassi

Lady
spir - to tu sei, Mac - bet - - to... al - la grandez - za a - ne - li... ma sa - rai tu mal - va - gio?

Violini I.

Violini II.

Viole

V. Celli

C. Bassi

Example 4: Verdi, (1865). Macbeth. Act I. Letter reading scene.

As Turnbull points out with regard to Verdi's scene, 'The reading of the letter, while in itself an operatic tradition, is also handled in a very dramatic way: by speaking rather than singing Lady Macbeth marks herself out as no ordinary operatic heroine and this heightens the macabre nature of the scene' (2000, p.94). Verdi's scoring provides a musical accompaniment to the text that does not distract from the content of the speech, which, much like in Collingwood's opera, heightens the impact of the scene, and demonstrates one aspect in which the scenes are similarly presented.

In his use of tonality, it can be seen from the opening that Collingwood does not utilise a key signature or abide by the 'rules' of classical harmony. Collingwood's tonality fluctuates throughout, rarely maintaining stability of a key, and so for convenience only rarely using a key-signature. Despite the fluctuating nature of Collingwood's tonality, his use of harmony and tonality for the Witches differs from his writing for any other character in the opera, a point which is demonstrable with a key moment within the narrative of *Macbeth*, the cauldron scene. The three Witches begin their spell around the cauldron echoing the others' musical phrases before culminating in a phrase 'Round about the cauldron go...' and the Witches sing in harmony with each other based around D minor:

1st Witch
Round a-bout the caul-dron go

2nd Witch
Whin'd _____
Round a-bout the caul-dron go

3rd Witch
Harp-ier cries 'Tis time, 'tis time. Round a-bout the caul-dron go

Example 5: Collingwood, (1934). *Macbeth*. Act 2 Scene 3 p.207. Collingwood's use of harmony for the Witches.

The cauldron scene presents the only time – excluding choruses – that any character sings simultaneously with another, musically emphasising the Witches' homogeneous presentation

in Shakespeare's text. This triadic musical representation of the Witches is not exclusive to Collingwood, and nor is the D minor key, as in Verdi's interpretation of the first meeting between Macbeth, Banquo, and the Witches, they too outline three distinct triads, the first being a D minor triad;

The image shows a musical score for Verdi's *Macbeth*, Act 1 Scene 1. It features two systems of staves. The first system has two staves labeled 'Sop. II' and 'Sop. III' on the left, with the word 'STREGHE' written vertically to the left of the staves. The lyrics for these staves are '(in tono profetico) Sal-veo Mac-bet-ta di Cou-dar' and 'Sal-veo Mac-bet-ta di Glo-mis si - - re!'. The second system has two staves labeled 'Sop. I' and 'Sop. II' on the left, with 'STREGHE' written vertically to the left. The lyrics for these staves are '(Macbeth trema) Sal-veo Mac-bet-ta, di Sco-zia Re!' and 'si re!'. The music is written in a triadic style, with notes grouped in threes.

Example 6: Verdi, (1865). *Macbeth*. Act 1 Scene 1. Triadic writing for the witches.

Following this, Verdi's Witches sing a chorus that resides firmly in the key of D minor, in this case the Witches sing tutti, outlining an unambiguous D minor chord;

The image shows a musical score for Verdi's *Macbeth*, Act 1 Scene 1. It features three staves labeled 'Sop. I', 'Sop. II', and 'Sop. III' on the left, with the word 'STREGHE' written vertically to the left of the staves. The lyrics for all three staves are 'S'allan-to-no-no!'. The music is written in a triadic style, with notes grouped in threes.

Example 7: Verdi, (1865). *Macbeth*. Act 1 Scene 1. Triadic writing for the witches.

Though it cannot be confirmed that Collingwood took any inspiration for his writing for the Witches from Verdi's version of their music, there is a clear precedent in Verdi's opera of the same kind of writing that Collingwood employs in his own opera, showing that despite some of the more obvious differences between the two, there also remain some key similarities in their respective stylistic interpretations. The harmonious and more melodically-driven music in this section also relates back to the example of Leveridge's masque, in which

all musical material was written directly with the Witches in mind, with the rest of the play consisting of spoken material. Collingwood's writing for the witches display two contrasting approaches in scoring the characters of *Macbeth*, one approach for the musical writing of the Witches and another for the other characters. This approach can be demonstrated in Collingwood's utilisation of choral writing, again for the Witches.

Whereas Verdi's chorus is musically and structurally distinct from other sections of aria or recitative, Collingwood's choral writing for the Witches further sets them apart from the other characters in the opera;

ee ah - oo - ah, ee ah - oo ah, ee ah - oo - ah, ee ah - oo: ee ah - oo ah, ee ah - oo ah, ee - ah

Chorus

3 Witches

Caul dron bub ble

oo - ah, ee-ah - oo: ee-ah - oo - ay: ee-ah - oo

Chorus

2nd Witch

cool it with a bab boon's blood

Example 8: Collingwood, (1934). *Macbeth*. Act 2 Scene 3 p.229. Utilisation of choral writing in the cauldron scene.

During the incantation ‘Double, double, toil and trouble...’ Collingwood scores an off-stage chorus and specifies four vocal sounds to be sung in time ‘ee’ ‘ah’ ‘oo’ and ‘ay’. This provides an ominous accompaniment with a shifting tonality and a backing that punctuates the pauses between the Witches’ dialogue in a manner unlike any other within the opera.

The only other time that Collingwood uses chorus-like writing makes use of a key signature and takes place at the ending of the opera (see example 1). An E-flat major key signature is introduced before the chorus rejoices with ‘Hail, King of Scotland’, and multiple E-flat major chords are sung to the word ‘Hail’. The use of a key signature followed by what amounts to tonic chords only twenty-four bars before the end of the opera announces that peace has been achieved after the death of Macbeth, the establishment of a tonal centre creating musical stability in parallel with the narrative stability. The E-flat major key is also very remote from the D minor that has been previously associated with the Witches, potentially signifying the end of their influence on the events of the opera. Despite the lack of an established key throughout, the composer still finds that tonal harmony is a suitable in creating a satisfactory conclusion to the opera, indicative of the need for harmonic stability even where none was utilised before.

Collingwood made use of a number of textual as well as musical techniques that would not have been available to Verdi, thereby creating a dramatically coherent opera that may not have been considered successful if judged by the same operatic conventions by which Verdi was judged. This leaves the question of why Verdi’s opera is still regarded by audiences and scholars alike as the most definitive version of *Macbeth*, as well as why Collingwood’s opera faded into obscurity as much as it did. It is true that the historical circumstances of the composers were vastly different, with Verdi in 1847 already being a popular opera composer in a period in which the genre was still in very high demand. Collingwood, on the other hand, was primarily a conductor with little fame as a composer, at

a time when the demand for new serious opera was outweighed by the public affinity for lighter comic opera (Rodmell, 2013, p.210). The lack of a national English opera house in which to premiere operas by English composers was another contributing factor, according to Rodmell, especially when compared to the national opera houses of the established European heavyweights of opera in Germany and Italy, where opera was more deeply ingrained into the social consciousness as a national tradition (2013, p.210-11). This would have made it difficult for any composer, not just Collingwood, to force their way into an English operatic repertoire.

One potential reason why Collingwood's opera faded into oblivion can be found in the reviews following its performance. Arthur Henry Fox-Strangeways writing for *The Observer* newspaper in 1934, states that of few moments in *Macbeth* that 'call aloud' for musical representation one such is any involving the Witches and their apparitions. Despite this, the reviewer states that 'Mr. Collingwood has not heard them, or hearing, has not responded'. The reviewer asks to be terrified by some substantial music that can define the 'cauldron scene' as central to the opera; though, in the reviewer's opinion, no such music exists in Collingwood's score. The fact that the reviewer found the music to be lacking substance may go towards explaining why the opera was not as popular in its appeal as some others – it suffered from a fundamental lack of memorability. One area that is given praise is Collingwood's grasp of Shakespeare's intentions: the reviewer says 'the sentences that actually tell the story are unaccompanied, and the orchestra is given its opportunity with those that are obvious from its context'. This approach allows for a deeper immersion into the narrative, despite any perceived failings of the music. Overall the reviewer notes that 'Here is an opera in English, by an Englishman, sung by the English, that pleased', suggesting that although the opera may not have lived up to the standards of previous operatic adaptations of

Macbeth, that the effort of making one could certainly make up for some points of contention that may exist elsewhere (1934, Apr 15, p.16).

A further review by Herbert Hughes, published in *The Saturday Review* on 21 April 1934, acknowledges the composer's skills in crafting a score such as *Macbeth*, but laments that 'In most other civilised countries it would have been produced ten years ago and taken its place in serious repertory [...] by virtue of its subject.' Although the reviewer congratulates Collingwood on not resorting to melodrama by creating a libretto so close to the original text, it limits the composer to 'the more heroic and difficult course' of using recitative throughout, by which he 'has thus placed his opera somewhat outside and beyond popular appeal' (21 April 1934). This demonstrates a critical appreciation for the desire of the composer to create an opera in a manner that is as close a match with Shakespeare's text as possible, though it is very possible that, due to the inaccessibility of the music, it never quite matched the popular appeal of other operas that remain in the repertory today, and so did not achieve an extended run and a place among the audience-established list of operatic favourites.

There is a variety of reasons that this opera may not have gained a stronger foothold into the wider musical consciousness, and it is arguably more to do with the state of opera and its wider public perception in the early twentieth century than it is to do with Collingwood's opera as a singular object. Virgilio Bernardoni points out that towards the end of the nineteenth century and well into the early twentieth century there was a stylistic shift in the way composers thought about and wrote opera, with some composers believing that the Italian grand opera tradition defined the essence of what opera was and should continue to be, while other composers, buoyed by the rise of modernism in other musical disciplines, sought to explore the relationship between text and music, as a result reshaping opera as it was known at the time (2005, pp.26-27). The more modern approach taken by Collingwood – evidenced by its clear structural difference from Verdi's opera and similar operas of the

Italian tradition – shows which side of the debate Collingwood sat on. Collingwood may have been influenced by the prevailing Russian attitudes of a mixture between modernism and Romanticism as can be found in the operas of Rimsky-Korsakov (Frolova-Walker, 2005, p.181) during his time studying there in 1911. Much as composers were split by the possible stylistic interpretations, it is very likely that so too were the audiences, some of whom, like the reviewers above, may not have appreciated the more textually-focussed setting and instead favoured other operas of the time.

Collingwood himself may have, somewhat ironically, factored into the reason why his opera faded into the background. As a record producer, Collingwood was responsible for producing recordings of many other composers' works, but his own work was never recorded and so the possibility of a wider audience hearing the opera was never exploited. The relatively recent ability to record, produce, and distribute music to the wider public was a factor in establishing a 'canon' of nineteenth-century music that once again ignited the interest of the public in these older works which could increasingly be heard on demand, alienating any works left unrecorded and thereby being forgotten. It is noted by Christopher Chowrimootoo in his article "'Britten Minor": Constructing the modernist canon' that a part of Britten's popular success relative to composers such as Stravinsky among others was due to his eagerness to record and distribute his works where other composers did not (2016, p.272). Judging Britten's relative fame to Collingwood's today, the fact that Britten's music was more widely-heard could well have been a contributing factor to his more widely celebrated musical legacy.

Collingwood's opera is but one example of a modern English language adaptation of *Macbeth* and shows just one way in which a setting has been realised. What Collingwood's example demonstrates is a shift away from the earlier style of Verdi, with a focus on a more 'realistic' approach that relies more heavily on the text and its accurate delivery rather than a

more dramatically exaggerated re-telling. Collingwood further uses a freely shifting tonality which borders on atonality, a continuation of the developing approach towards tonality around that time, and the first such time this approach was utilised in a setting of *Macbeth*. Collingwood's opera displays many elements of the story of *Macbeth* that are familiar to the listener, but his opera marks the beginning of a new outlook on the way the story is set in operatic form.

Chapter Two

Paul McIntyre's Opera

Prophecy by Numbers

The second opera in this discussion is Paul McIntyre's *Macbeth* of 2005. McIntyre, born in Ontario in 1931, is a prolific composer across many different genres and styles of music, and has notable experience as a conductor of the Canadian Opera Company, as professor of music at the University of Alaska, and as head of the music department and Professor Emeritus at the University of Windsor (Beckwith & MacMillan, 1975, www.musiccentre.ca). It is one of five operas by the composer, and is the longest of his dramatic works, both in performance and in production, having been in an ongoing state of composition for approximately ten years (McIntyre, personal communication, 2017). Due to the small amount of information available about this opera, it has been of great benefit to have been in contact with the composer, who graciously answered many questions about the context of the opera, its genesis, and some of the key musical and textual features it exhibits.

Like Collingwood's opera, McIntyre's *Macbeth* has received relatively little public attention. Although the opera has never attained a full performance, some excerpts were performed and recorded by soprano Dolores Tjart in 2003, and by mezzo-soprano Vanessa Lynch in 2011. Furthermore, two key scenes of the opera have been performed by student groups at the University of Toronto in 2007 (McIntyre, personal communication, 2017). McIntyre's work comprises three acts, though this work is much shorter than Collingwood's with an approximate duration of one hour and forty minutes.

McIntyre's libretto

McIntyre's libretto, like Collingwood's, was crafted by the composer rather than being the product of a collaboration with a librettist. In the context of large-scale drama, this is certainly not a factor that makes a finished text inferior or superior to any other, and there are several operatic examples where the composer created the libretto, for example Wagner's *The Ring*. Aiding with the creation of the libretto, as mentioned in the introduction, is the fact that *Macbeth* is one of Shakespeare's shorter works, and despite having a more supernaturally-oriented plot than others that are more grounded in reality, it is one of his less complex works, as the main characters have generally unambiguous motives. This means that much less material is required to be cut from the original text than it would from one of the longer plays, therefore a librettist's skills working with more complex texts is not so much of a required element (Turnbull, 2000, p.4).

Paul McIntyre	William Shakespeare
Act 1	Act 1 Scene 1 Act 1 Scene 3 Act 1 Scene 5 Act 1 Scene 7 Act 2 Scene 1 Act 2 Scene 2
Act 2	Act 3 Scene 1 Act 3 Scene 2 Act 3 Scene 4 Act 4 Scene 1

Act 3	Act 4 Scene 3
	Act 5 Scene 1
	Act 5 Scene 3
	Act 5 Scene 5
	Act 5 Scene 7
	Act 5 Scene 8
	Act 3 Scene V (Transplanted speech)

Figure 5: Rearrangement of plot and scenes in McIntyre's *Macbeth* in relation to Shakespeare's

The play nevertheless required some reduction to streamline the libretto, and the first evidence of this can be seen in the *dramatis personae*, which is considerably reduced from Shakespeare's own:

CAST IN ORDER OF APPEARANCE

First Witch	Cabaret Soprano
Second Witch	Cabaret Mezzo
Third Witch	Cabaret Contralto
Macbeth	Tenor
Banquo	Bass-Baritone
Lady Macbeth	Spinto
A Servant	Baritone
A Murderer	Basso Profundo
Macduff	Baritone
Ross	Lyric Tenor
Hecate	Cabaret Spinto
Servants, Guests, Soldiers, Witches, et al.	Dancers, Mimes, Extras

Figure 6: McIntyre, (2005). *Macbeth*. P.II: McIntyre's cast list.

This is as close to the minimum required to carry the narrative, and renders King Duncan, his sons Malcolm and Donalbain, Fleance, Ross, and Lennox among other characters effectively non-existent. This is an alternative approach to Lawrance Collingwood's opera in which almost every character featured to some degree, but remains consistent with Verdi's setting of *Macbeth* which is written for a very similar cast size, including Fleance and Duncan in silent roles. While this does not mean that the two operas are linked in this regard, it is evidence

that the two composers had similar ideas of which content was deemed necessary and which was not.

The way the composer handles the text further demonstrates his method of creating the libretto – simply omitting the sections of the text deemed inessential, creating a much more streamlined libretto than the example set by Collingwood. McIntyre’s aim with the creation of the libretto was ‘to keep as much as possible of the great scenes and speeches and to bridge as much as possible of the rest with mime and dance and other arts’ (McIntyre, personal communication, 2017). By being economical with the text but retaining the important features of the play, much more can be made of the key dramatic speeches with minimal loss of tension, with the bonus that the opera becomes much more dramatically coherent within itself.

One of the first examples of cuts to the text occurs at the very beginning of the opera. While both Shakespeare’s and McIntyre’s works open with a short conversation between the three Witches and set up what will be the first meeting with Macbeth, the two take a very different path towards the next meeting. In Shakespeare’s work, scene 1 ends with the line spoken by the Witches – ‘Hover through the fog and filthy air’ (Shakespeare, Act 1 Scene 1, line 10) and then proceeds into scene 2, a conversation between Duncan, Malcolm, and an army sergeant, about Macbeth’s victory in battle over the traitorous Thane of Cawdor. This is followed by scene 3 which contains the meeting between Macbeth, Banquo, and the Witches in which the prophecy is revealed to Macbeth that he shall be made Thane of Cawdor and eventually the King of Scotland. McIntyre’s corresponding version of the opening three scenes of Shakespeare’s play is far shorter and leaves much more open to the audience’s interpretation. The departure of the Witches is omitted, leaving them on the stage to meet

with Macbeth. The entirety of scene 2 is cut so that the conversation between Duncan, Malcolm, and the sergeant does not take place, as this scene is unnecessary in the grand scheme of the play. Similarly, the movement into Shakespeare's scene 3 is aided by the cutting of the Witches' opening dialogue that, just as before, only provides secondary information. Macbeth and Banquo stumble upon the Witches and bid them speak, which is when they reveal their prophecies to the pair and quickly vanish leaving them confused. A notable cut to this scene from Shakespeare is Macbeth's refutation of the Witches;

Macbeth

'Stay, you imperfect speakers, tell me more:

By Finel's death I know I am thane of Glamis;

But how of Cawdor? the thane of Cawdor lives'

(Shakespeare. *Macbeth*. Act 1 Scene 3, lines 70-72)

This speech is omitted by McIntyre as the scenes which explain the capture of the former Thane of Cawdor are also cut; its inclusion may have caused confusion by referring to the previous Thane of Cawdor who in McIntyre's opera does not – or is not required to – exist. This provides a new potency to the Witches' prophecy, as now it appears that the information has come solely from some supernatural knowledge, and both the characters onstage and the audience are led to believe the Witches are more powerful than they first appear.

Another notable cut within the libretto occurs between Shakespeare's Act 1 Scene 5 and the end of Act 1. This is from Lady Macbeth's first entrance, in which she reads Macbeth's letter aloud, until just after King Duncan's murder by Macbeth. The letter read aloud is much shortened from Shakespeare's text, and becomes merely a short recount of

events by Macbeth to his wife. What is lost is Lady Macbeth's revelation of her feelings and one of the major indicators of her intent to persuade Macbeth to take the crown from Duncan:

Lady Macbeth

'yet do I fear thy nature;

It is too full o' the milk of human kindness'

(Shakespeare. *Macbeth*. Act 1 Scene 5, lines 16-17)

Following a brief introduction by the messenger, who reveals the arrival of King Duncan and Macbeth, Lady Macbeth's speech beginning 'The raven himself is hoarse that croaks the fatal entrance of Duncan...' (Shakespeare, Act 1 Scene 5, lines 39-57) remains almost fully intact. This speech of Lady Macbeth's reveals her true intentions to murder the King, thereby making Macbeth the new king and herself the queen. Delaying this revelation until after the entry of Macbeth allows for a much clearer declaration of her intentions by separating it from the contents of Macbeth's letter describing his meeting with the Witches.

The arrival of King Duncan to the castle – Shakespeare's Act 1 scene 6 – is cut from the opera, which perhaps again is implemented purposefully to continue the flow of the dramatic revelation between Macbeth and Lady Macbeth. Within this scene also lies Duncan's last utterances, so by the removal of this scene along with the earlier scene in which he was prominently featured, Duncan can be completely removed from the opera. The impact that his character has on the progression of the narrative is no less felt within the course of the opera as only his murder is required as an essential plot point and so any further speech could be unnecessary.

Surprisingly omitted is one of the more well-regarded soliloquies of the play – Macbeth’s ‘is this a dagger which I see before me?’, which displays Macbeth’s self-doubts and fears about killing the King. Instead is presented a version of Macbeth, who is more assured of his own actions and ready to depart for Duncan’s chamber, arguably losing some elements of his character development in exchange for increased brevity of the scene. McIntyre’s first act ends at the close of Shakespeare’s Act 2 scene 2, which shows the expedited rate of progress gained from the omission of some of the less required exchanges of Shakespeare’s work. Similar omissions are made throughout the rest of the text, but this is not the only feature that is employed by McIntyre.

McIntyre makes two significant alterations to Shakespeare’s text over the course of the opera. The first of these changes is a line taken from the beginning of Act 3 Scene 1, Banquo’s soliloquy ‘Thou hast it now: king, Cawdor, Glamis, all, as the weird sisters promised’ (Shakespeare, Act 3 Scene 1, lines 1-10). This line is just the start of a statement in which Banquo suspects Macbeth was behind the murder of Duncan, and that if the Witches were correct in their prophecy concerning Macbeth they should also be correct about Banquo being the father to a line of kings. McIntyre creatively uses this small section of text in a place in the opera that does not correspond with its appearance in the play – during the second act banquet scene in which Macbeth sees the ghost of the recently murdered Banquo. In Shakespeare’s play the ghost appears on two separate occasions to Macbeth’s horror but ultimately the ghost remains silent, whereas Banquo’s ghost in McIntyre’s opera speaks the line ‘Thou hast it now: king, Cawdor, Glamis, all, as the weird sisters promised’ a line which in Shakespeare’s play is spoken while Banquo is still alive. Much like Banquo’s ghost making two separate appearances in the play, this utterance occurs twice, in keeping with Shakespeare’s narrative device. The inspiration behind McIntyre’s decision to make

Banquo's ghost speak, is that ultimately Macbeth in the play 'addresses two of his best speeches to an empty chair' (McIntyre, personal communication, 2017). A staging solution offered by McIntyre to highlight the ethereal aspect of the ghost and maintain the off-stage direction for Banquo's ghost is to have Banquo's lines delivered over a microphone through a PA system, which would give Macbeth a supernatural voice at which to direct his paranoid outburst rather than Banquo's empty chair. Utilising this line here gives much more potency to Banquo's appearance on the stage, highlighting the return of his character, which may go unnoticed were the character to just sit silently on the stage. The option to use technology to enhance the drama of this scene also provides an example of how modern composers can make use of new resources that would have been unavailable to past composers to creatively portray actions in a previously unexplored way.

The relocation of Banquo's speech is not the only example of an alteration to the placement of text, as there is one further example that potentially frames the opera in a completely different manner. Shakespeare's text ends with the vanquishing of Macbeth by Macduff and the final speech by Malcolm declaring victory over tyranny and a new age of peace for Scotland. Following the final confrontation of Macbeth by Macduff in Act 5 Scene 7 – the final scene of the play – with Macbeth's challenge, 'Then, lay on Macduff: and damn'd be him that first cries hold, enough!' (lines 33-34), the rest of the original text is left unused in favour of a different option. The three Witches enter the stage as spectators of the fight, which eventually moves off stage leaving the Witches as the only inhabitants, rejoicing in the clash of which they were the cause. This does not last long before Hecate appears with her entourage, prompting an exchange which in Shakespeare's text, happens during Act 3 Scene 5:

First Witch

Why, how now, Hecate! you look angerly.

Hecate

Have I not reason, beldams as you are,
Saucy and overbold? How did you dare
To trade and traffic with Macbeth
In riddles and affairs of death;
And I, the mistress of your charms,
The close contriver of all harms,
Was never call'd to bear my part,
Or show the glory of our art?
And, which is worse, all you have done
Hath been but for a wayward son,
Spiteful and wrathful, who, as others do,
Loves for his own ends, not for you.
But make amends now: get you gone,
And at the pit of Acheron
Meet me i' the morning: thither he
Will come to know his destiny'
(Shakespeare. *Macbeth*. Act 3 Scene 5, lines 1-35)

This alternative ending gives a different interpretation of the Witches and their power, yet despite this, they are scolded by Hecate as a child might be for misbehaving. While this speech retains the same meaning in the opera as within the play, its transplantation to the end grants it much more significance. One reading of this is that in McIntyre's adaptation the

Witches exerted a large amount of control over the course of the narrative, with little to no free will on the part of Macbeth or of any of the other characters. The Witches' dancing and rejoicing at the outcome of the events of the plot further demonstrates that this was their intended outcome. This is important in the context of *Macbeth* as exactly who is in control has been debated by scholars over many years, with Curry noting that while all scholars can agree that the Witches indeed symbolise evil, they do not tend to agree upon its nature – some labelling the Witches as 'the objectification upon the stage of Macbeth's evil passions and desires' while others might have them as 'the materialization of a spiritual cosmos of evil' (1933, pp.396-397). It is further stated by Dennis Biggins, in *Shakespeare Studies*, that Shakespeare never suggests in the text that Macbeth was ever directly under the influence of the Witches, yet the outcome was nevertheless the outcome they desired and so they must have had some influence (1975, p.256). According to the composer, the motivation behind this alternative ending was simply a remedy to what he considers to be a somewhat flat ending to such a dramatic play – the alternative would allow for an ending that could make use of the dancing and mime that has been present throughout the work. Though the nature of the ending might be open to debate, the fact that the staging is changed makes the Witches the last characters to be featured as well as the first, making their actions into a framework within which all other events take place. Another important aspect of this speech is that it is cut short around half way through, omitting the latter half concerning the Witches' showing Macbeth the illusions that further tell his destiny. Cutting short the speech in this manner, leaves Macbeth's fate open as it is strongly implied he survives, which is a very different eventuality than in Shakespeare's original plot. Furthermore, the outcome of the play is brought into question, as if Macbeth survives, it might be assumed that he continues as king of Scotland. The mystery element of this ending is a fresh take on the events of the play, and while it is a departure away from the spirit of Shakespeare, shows the intent of the composer

to use the material at his disposal to in a new way to create an interesting experience for the audience.

In terms of the content of his opera, McIntyre avoided referring to the militaristic aspects of *Macbeth* in favour of the supernatural, an approach that has been utilised in other operas, such as Schoenberg's *Moses und Aron*. Ruth HaCohen in her essay 'A Theological Midrash in Search of Operatic Action: Moses und Aron by Arnold Schoenberg', makes points that apply to Schoenberg's opera, but arguably also to McIntyre's. She states that Schoenberg's text originates from a biblical text which inherently contains gaps in the story due to its nature as a recount from multiple different authors, but Schoenberg further still created gaps by basing his work on the events of the text and avoiding the more poetic detail (2014, p.407). McIntyre's response to his source text is similar to Schoenberg's, as he chooses to omit those sections that are grounded in realism – containing reference to war and the military – in favour of the supernatural elements that offer more scope for potential dramatic content. Further still, part of Schoenberg's approach in the creation of his libretto was to modernise the religious text to align with the contemporary spiritual attitudes such as by the suggestion of events rather than their inclusion, and by doing so to encourage conversation about the disparity between his libretto and the source text (p.409). McIntyre's approach achieves a similar result, by omitting certain sections of *Macbeth* with which the audience may be familiar, to create an alternative plot that raises questions about the opera and the source text alike.

McIntyre's Musical Language

The music and the text work together throughout the opera very closely, with the music acting as a supporting element to the text – the primary vehicle by which all tension is created. Within the music is found some of the most profound aspects of the opera which challenge the notion of 'new vs old' in the composition process; the first of these lies in the technique in which the opera is written – twelve-tone serialism – which permeates the opera.

To discuss exactly how serialism impacts upon the opera, some background information is required. The invention of serialism is widely attributed to Arnold Schoenberg around the 1920s, though no exact date can be ascertained as Schoenberg himself makes many references to his many years in the development of his method. Schoenberg described his discovery as the 'emancipation of dissonance', which 'treats dissonances as consonances' to allow for music without tonality, but that is self-referential and near-constantly evolving (1975, pp.216-218). The technique was utilised in a wide range of compositions, including in his own operas *Von heute auf morgen* (1930) and his unfinished opera *Moses und Aron*, as well as in the music of Schoenberg's students Alban Berg and Anton Webern. Other composers who composed using the twelve-tone technique include Igor Stravinsky, and Milton Babbitt – the composer named in McIntyre's biography as an influence upon his own works (Aaron Copland, 1968, pp.85-93; McIntyre, 2005, p.i). One of the significant factors of using serialism is that it seemingly hit its height with Schoenberg and his immediate contemporaries, and never gained the popular and critical traction that Schoenberg had predicted. A relatively small number of composers since then have utilised serialism, potentially because it offers a restricted method, with Schoenberg himself acknowledging that it 'seems to increase the listener's difficulties' and makes composing 'ten times more difficult' (Schoenberg, 1975, pp.215). Schoenberg noted the lengths of his atonal compositions could

be extended by ‘following a text or poem’ (p.217) and that, contrary to his initial fears that one twelve-tone set could be insufficient to create enough variety in a single work, it was more than possible to create an entire opera from a single set (p.224). McIntyre’s use of the twelve-tone method is therefore a modern example of Schoenberg’s premise – a piece of entirely self-referential music that does not rely on the establishment of a relationship with the ‘tonic’.

Serialism is the practice of utilising all twelve chromatic pitches in a single melodic line and arranging them in an order of the composer’s choosing. This order is known as a tone row and, depending on the composer’s intentions, can be exploited in a variety of different ways, such as by transposition, inversion, retrograde, or a combination of these methods. While on the surface these functions may be relatively simple to understand, the way that these functions are applied to the tone row can produce immensely complex material with nearly unlimited possibilities for variation. Each possibility of a tone row’s various manipulations can be represented as a 12x12 matrix, each variant related to every other. The matrix that is particular to McIntyre’s opera is presented in appendix 1, for reference, with the primary row taken from the opening twelve notes of the opera – the first complete tone row that is present in the opera. The matrix in appendix 1 may be one of multiple different matrices that can interpret this opera, though this particular matrix provides a robust framework to analyse McIntyre’s music, and so forms the basis of this analysis. Generally, tone rows are identifiable as distinct entities that will be presented from start to finish, although not necessarily in the same instrumental voice. Serialism allows composers to maintain a coherent structure that allows for the creation of recognizable and self-referential material, in which the ‘basic set’ – at least in the mind of Schoenberg – fulfils a similar function that a key might have for Mozart, or a leitmotif might have for Wagner (Schoenberg,

1975, p.244).² Though what relationship a specific row form or motif has to its subject might not be immediately obvious to the listener, it is arguable that Schoenberg had no problems with sacrificing some aspects of established musical convention in the pursuit of his technical ideals.

An important influence on McIntyre's brand of serialism was the American composer and music theorist Milton Babbitt. McIntyre's autobiographical statement preceding his opera reveals that it was by attending a seminar delivered by Babbitt on serial analysis that he first began to incorporate elements of serialism into his own work (McIntyre, 2017). Although there is no single piece of Babbitt's music that can be argued to have influenced this or any other of McIntyre's works, some of the methods used in the organisation of McIntyre's tone rows might also be common to some of those used by Babbitt – an aspect of McIntyre's music that shall be explored as a part of this discussion. A challenge of composing opera in the twelve-tone technique lies with making the music 'fit' the text that it accompanies. This is because of the prescriptive nature of the tone row that forces the composer's hand towards a pre-determined melodic line and number of pitches that need to be sounded before the row is completed. Particular care is required by any composer of twelve-tone music in order to ensure the words are supported as effectively as possible, with the composer's skills in utilising the tone row very important in ensuring a cohesive union of words and music.

The first musical line of the opera exhibits unambiguously the first tone row – P4 – upon which most of all subsequent musical material derives:

² For further reading into serialism and the theory surrounding it, see Joseph Straus' 2005 book *Introduction to Post-Tonal Theory* which comprehensively discusses many of the concepts that will be discussed within McIntyre's work.

Example 9: McIntyre, (2005). *Macbeth*. Act 1, bars 1-8. First statement of McIntyre's tone row.

This can be evidenced from the following tone row, which uses the last two notes of P4 as the first, allowing for seamless passage from one tone row to the next.

Example 10: McIntyre, (2005). *Macbeth*. Act 1, bars 1-11. One transformation of the tone row.

These tone rows provide an important structural basis, with one intervallic feature of the tone row as an important aspect of the musical coherence – the semitone. By the nature of the tone rows McIntyre uses, a semitone will be heard at the beginning or the end of every row, for example the 4, 5 or the E, F which is heard at the opening of the opera, as well as at the end of the act in the retrograde of this tone row – R1.



Example 11: McIntyre, (2005). Macbeth. Act 1, bars 769-785. Recurrence of the semitone at the close of the first act.

Tone row R1 is the exact retrograde of the first tone row of the opera, P4, and so acts as a mirror image of the opening of the opera. A similar effect is used at the very end of the opera, which sees the return of P4 and RI8, once again mirroring the opening of the opera. The key feature of RI8 is not only that it follows on from P4, but that it also shares the same intervallic feature of a semitone between E and F as the final two notes, so not only is the interval the same as that at the opening, so too are the notes that are heard – a feature that is apparent over multiple octaves in example 10. The use of the tone row in this manner hints at a palindromic structure, reflecting the themes of fate, the prophecy of the Witches and the cyclical implication of history repeating itself in the cruelty of tyrant kings (see example 13). It is possible to draw some comparison with Collingwood’s opera here, as his tonality shifts into the unmistakable E-flat major following the Witches’ prior association with the key of D minor. Both composers use the semitone interval to emphasise the otherness of the witches, and to signal a shift in the power dynamic between the Witches and the human characters towards the end of their operas. Whether the signal is of the end of the Witches’ power as in Collingwood’s case, or of the continuation of it as in McIntyre’s, both composers clearly see the semitone as an important indicator, and a way to suggest that the separation between good and evil is not as wide as one might like.

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Picc.
Ob.
Eng. Hn
E♭ Cl.
Bsn
Hn
Tpt
Tbn
Hp
Pno
Perc.
Vln I
Vln II
Vla
Vc.
Db.

Example 12: McIntyre, (2005). *Macbeth*. Act 3, bars 404-408. The use of tone rows to hint at palindromic structure.

Significantly, despite the ‘rules’ inherent within the structure and uses of the tone row, many of the rules are bent by the Witches, emphasising their otherworldly powers. It is well established in *Macbeth* that the Witches possess supernatural abilities that the other characters do not, and this extends beyond the on-stage narrative as they are able to transcend

the tone row that all other characters are confined to. Their first instance of doing this is when the Witches begin their chant of ‘fair is foul and foul is fair’ to which they present a tone row that is not a part of the matrix:

1st Witch	- beth.	Fair	is	foul	and	foul	is	fair.
		6	11	10	2	0	4	
2nd Witch	- beth.					Fair	is	foul
						1	8	9
3rd Witch	- beth.					and	foul	is
						5	7	3

Example 13: McIntyre, (2005). *Macbeth*. Act 1, bars 59-62. Witches’ deviance from the matrix.

It might be argued that this material is just an unusual use of material from the matrix; however, the set-classes of the two hexachords that make up the tone row differ from the one set by the matrix making the Forte set 6-22 as opposed to set classes 6-z12 and 6-z41 of the original tone row. This means that it is impossible that this hexachord is related to the original, and nor is any subset of three pitches similarly related, so this is new musical material. Despite the lack of relation to the original tone row of the opera, the first hexachord is still manipulated by transposition and inversion (T7I) to create an aggregate of all 12 pitches, and demonstrates that while the Witches might still operate in a similar way to the rest of the characters, they do so with material that is unique – implying they belong to a separate world than the ‘real’ world of the other characters.

Just as it happens in Shakespeare’s play, the first entrance of Macbeth and Banquo in McIntyre’s opera occurs immediately following this passage with dialogue that echoes the Witches ‘fair is foul and foul is fair’ with ‘so foul and fair a day I have not seen’, a feature

which connects the characters as argued by David Kranz (2003, p.346). This connection is pushed further by McIntyre with another tone row that, like the Witches' tone row, is split into two hexachords and passed between the two characters. While the two hexachords also do not constitute a tone row that resides within the matrix, the material the hexachords are made from does come from the matrix, with the material taken from the I6 and P3 tone rows respectively:

The image shows a musical score for Macbeth and Banquo. The Macbeth part is in the upper staff, and the Banquo part is in the lower staff. The Macbeth staff has two circled hexachords: the first contains notes with pitch classes 8, 2, and 9, and the second contains 6, 5, and 11. These are labeled 'From I6'. The Banquo staff has two circled hexachords: the first contains notes with pitch classes 1, 7, and 0, and the second contains 3, 4, and 10. These are labeled 'From P3'. The lyrics for Macbeth are 'So foul and fair a day — I have not seen.' and for Banquo are 'So fair and foul a day — I have not seen.'.

Example 14: McIntyre, (2005). *Macbeth*. Act 1, bars 101-107. Connections between tone rows.

While this might be one explanation of the construction of this tone row, there are further relationships between the elements of the row that demonstrate a much closer connection between the two hexachords as well as to the work of Milton Babbitt. To begin with, the two hexachords form an aggregate and are linked together by inversion at T9I, similarly to the Witches' passage before them. Further to this, it is breaking the tone row down into trichords where Babbitt's influence is most strongly felt. It has been noted by Paul Riker in his article 'The Serialism of Milton Babbitt' that Babbitt's music demonstrates many aspects of the hexachordal combinatoriality pioneered by Schoenberg, mixed with further developments contributed by Anton Webern such as his use of trichordal array (2010, p.12). The manipulation of trichords as opposed to hexachords creates more possibilities for variation, and it is this technique that McIntyre makes use of here. The four trichords are all related by the sharing of set class 3-5, the same set class as the first three pitches of the opera. Following

the first three pitches – 8, 2, 9 – the remainder of the tone row is a series of manipulations of these tones to create an aggregate:

8, 2, 9 → (T9) 6, 5, 11

8, 2, 9 → (T9I) 1, 7, 0

8, 2, 9 → (T0I R) 3, 4, 10

The image shows a musical score for Macbeth and Banquo. The Macbeth part is in the upper staff, and the Banquo part is in the lower staff. The Macbeth staff has three circled groups of notes with pitch class numbers above them: (8, 2, 9), (6, 5, 11), and (3, 4, 10). The Banquo staff has two circled groups of notes with pitch class numbers below them: (1, 7, 0) and (3, 4, 10). A red arrow labeled 'T9' points from the first Macbeth group to the second. A blue arrow labeled 'T9I' points from the first Macbeth group to the first Banquo group. A large green arrow labeled 'T0I +Retrograded' points from the first Macbeth group to the second Banquo group.

Example 15: McIntyre, (2005). *Macbeth*. Act 1, bars 101-107. Manipulations of the tone row.

This idea reflects an example of Webern’s music in which a trichord is manipulated in each of the ways of transposition, inversion, and retrograde to create an aggregate of twelve pitches, a process that Babbitt himself named ‘derivation’ (2010, p.6).

Although the musical ideas presented by the Witches and then by Banquo and Macbeth may sound alike to the listener, the two exhibit some very different fundamental properties. Unlike the corresponding music of the Witches, the important factor in *Macbeth* and Banquo’s shared tone row is that it is defined within the boundaries of the matrix whereas the Witches’ music is not.

The use of musical material here also relates to a point made by David L. Kranz in his article ‘The Sounds of Supernatural Soliciting in *Macbeth*’, that it is not without a fair amount of dramatic irony that the first utterance of Macbeth, ‘So foul and fair a day I have not seen’, would echo the Witches and their chant of ‘fair is foul and foul is fair’ and that it presents an immediate connection between the characters even though they have not yet crossed paths (2003, p.346). Here – whether intentionally or not – McIntyre further suggests this connection, not only by using a ‘verbal echo’ as Kranz suggests, but by means of a musical echo. In an opera that is devoid of many of the usual musical signifiers that a non-serial opera might feature, such as a theme or leitmotif, for example, this is an effective way of suggesting that these characters may be linked for the remainder of the opera.

The Witches not only use material that is foreign to the matrix defined by the tone row in example 10, however, as they also frequently use material that exists within the matrix in unorthodox ways. During the Witches’ hailing of Macbeth as the Thane of Cawdor and the future king, an aggregate of all twelve pitches is created by the combined melodic motifs of the Witches, all using the first four notes of three separate retrograde inversion tone rows which are all related by transposition. Further still, the semitone motif features prominently three times in succession across the two syllables of Macbeth’s name, as though in a mocking or lamenting manner:

Example 16: McIntyre, (2005). *Macbeth*. Act 1, bars 130-143. Witches' creation of aggregates.

This is echoed at the revelation of Banquo's part of the prophecy, this time using the first four notes of three retrograded tone rows:

Example 17: McIntyre, (2005). *Macbeth*. Act 1, bars 174-179. Aggregates echoed.

This approach to scoring the Witches is similar to what Daniel Albright recognises in Verdi's *Macbeth* as an 'epigram' – a unit of music theatre that represents a moment's meaning rather than the words being spoken (2005, p.237). Verdi uses a triadic structure – from D minor to F major, from F minor to A major, and finally from A minor to a diminished chord – to subvert the expectations of the listener and manufacture a feeling of terror. The linking of the Witches' material in such a way to create a sense of foreboding shows the similarity of the methods of the two composers to represent such a concept, in a way that emphasizes the importance of the prophecy as well as its ominous repercussions.

A final example of the Witches' subversion of the tone rows takes place during the cauldron scene in Act 2, in which similarly to how the technique is used in example 13; a trichord is taken from within the matrix and manipulated in various ways to create an aggregated tone row that is distinct from any previously heard in the opera:

The image shows a musical score for two characters, the 2nd Witch and the 3rd Witch, in Act 2, bars 412-418. The 2nd Witch's part is on a single staff with a treble clef. It features a trichord (4, 10, 9) and a hexachord (4, 10, 9, 6, 1, 7) with a sharp sign above the final note. The 3rd Witch's part is on a single staff with a treble clef. It has lyrics 'Thrice the brin - ded cat hath mew'd.' and 'Thrice and once the hedge - pig' with numbers 2, 8, 3, 0, 11, 5 below the first line and 4, 10, 9, 6, 1, 7 above the second line.

Example 18: McIntyre, (2005). *Macbeth*. Act 2, bars 412-418. Further tone row manipulations.

The trichord used by McIntyre is manipulated to form one hexachord, with the second hexachord formed by the transposition of the first by a tritone and presented in retrograde, undermining the music of Macbeth and Banquo. Significantly to McIntyre's tone row, the tritone is an interval that appears three times within any full statement of the tone row, making it an important and ubiquitous interval. The tritone is an interval that has been historically named *diabolus in musica* (the devil in music) due to its unmelodic properties – especially in voice leading (Fux, 1971, p.35; Piston, 1979, p.94). This label has given the interval an association with evil, and has been further used in representations of evil in a variety of compositions (Drabkin, 2001, 747-9). It is important to note that the tritone interval has been accepted as an imperfect interval from the 13th century and is an important feature the dominant 7th chord – among numerous others – as an interval requiring resolution in a tonal context. The historic link made by McIntyre in this case is a further way which McIntyre represents the Witches as sinister characters.

These examples show McIntyre’s sensitivity towards writing for the three Witches in the regard that in the same way as Shakespeare writes their lines, the Witches remain distinct characters – their melodic lines combine to create an aggregate of twelve tones symbolising how the characters are so closely linked together. The way the Witches also subvert the expectations of the way their melodic lines are presented distinguishes them as supernatural entities, further remaining true to the commonly held notion that Shakespeare’s Witches are something distinctly inhuman.

Adding to the deviances from the matrix, just prior to Lady Macbeth’s sleepwalking scene, there is the significant introduction of yet another tone row, which subtly overtakes the sounding P10 tone row, creating yet more ambiguity within the established musical material.

The image shows a musical score for three Witches in Act 3 of Macbeth. The score is divided into two systems. The first system shows the Percussion (Perc.), Violin I (Vln I), Violin II (Vln II), and Viola (Vla) parts. The second system continues these parts. The Percussion part has a steady rhythmic pattern. The Violin I part has a melodic line with a green bracket. The Violin II part has a melodic line with an orange bracket. The Viola part has a melodic line with a blue bracket. The score includes dynamic markings such as *p* and *crescendo poco a poco*. A red box highlights a new tone row in the Violin II part, with the numbers 8 6 0 1 4 9 and 2 7 10 11 5 3 written above and below the notes respectively.

Example 19: McIntyre, (2005). *Macbeth*. Act 3, bars 39-42. New tone row.

While the tone row does share some similarities with P10 and with RI4, it is clear the order of pitches is not related to either row and is made up of fragments of other tone rows, symbolising the fragility of Lady Macbeth’s mind as she acts out her dreams in her sleep. The tone row is layered upon itself in the strings, so that the beginning or end of the row in any part is indistinguishable. The tone rows present an inescapable loop of repetition, suggesting Lady Macbeth’s disorganised thoughts and the endless cycle of guilt in which she is trapped:

Example 20 shows a musical score for three string parts: Vln I, Vln II, and Vla. Each part contains a sequence of notes that are layered upon themselves. Red boxes highlight specific segments of the music. Dynamic markings include *mp*, *crescendo*, and *mf*.

Example 20: McIntyre, (2005). *Macbeth*. Act 3, bars 45-46. New tone row layered.

In the next section, the layered tone rows are presented in clusters of four, with each cluster presenting an aggregate of all 12 pitches further maintaining the serial nature despite the unfamiliar tone row:

Example 21 shows a musical score for three string parts: Vln I, Vln II, and Vla. The score is divided into four clusters, each enclosed in a red box. Below each cluster, the pitch numbers for the notes are listed. The pitch numbers are: 11 5 3 8, 6 0 1 4, 9 2 7 10, and 11 5 3 8 for Vln I; 9 2 7 10, 11 5 3 8, 6 0 1 4, and 9 2 7 10 for Vln II; and 6 0 1 4, 9 2 7 10, 11 5 3 8, and 6 0 1 4 for Vla. Dynamic markings include *mf*.

Example 21: McIntyre, (2005). *Macbeth*. Act 3, bar 47. Layered tone row creating aggregates.

One way in which this tone row links to the previous material lies in the way the tone row is constructed. Laid out from the 1st violin line, the tone row is:

11, 5, 3, 8, 6, 0, 1, 4, 9, 2, 7, 10

When subdivided into two subsets of six, the first half of the row belongs to set class 6-z50 and the latter half belongs to set class 6-z29. When these two set classes are compared, on Allen Forte's list of pitch set classes found in Straus's *Guide to Post-Tonal Theory* (2000, p.221), these two set classes are z-relations of each other – meaning that they share an interval class vector even though they are not directly related by inversion or transposition. The relation of the two halves of the tone row to each other is reminiscent of the relationship between the two halves of the original tone row and shows that even if the pitch material is not the same as the pitch material from the opening, the way in which the tone row is constructed remains consistent.

Following the cessation of the repeated tone row, Lady Macbeth begins her sleepwalking speech, dispelling any ambiguity outside of the matrix by using a cycle of established tone rows that follow on from one another by the sharing of the last two notes of a row.

Example 22: McIntyre, (2005). *Macbeth*. Act 3, bars 57-66. Tone rows in the sleepwalking scene.

The scene is something of a hybrid between a recitative and an aria, as time seems to stop as this moment of reflection is acted out; the static nature of the accompaniment lends this section more qualities of recitative, yet the plot is not at all being progressed and we are merely hearing Lady Macbeth's inner thoughts acted out in her trance-like state. The fact that Lady Macbeth is on her own during this scene distinguishes McIntyre's opera from Shakespeare's and Verdi's versions, in which an attending doctor and gentlewoman overhear Lady Macbeth's sleep talking. As Christoph Clausen notes in *Macbeth Multiplied: Negotiating historical and medial difference between Shakespeare and Verdi*, Shakespeare's sleepwalking scene 'almost cries aloud to be set as recitative, and what is more, to be set as a

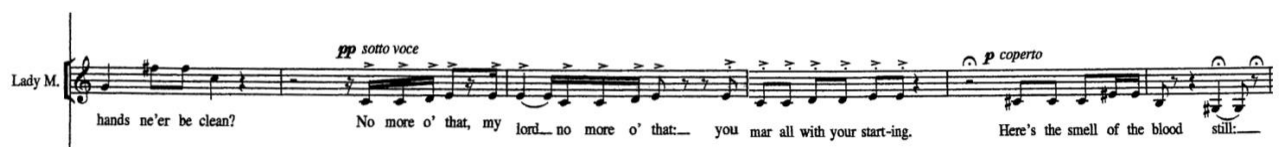
highly unbalanced, fragmented, volatile recitative.’ (2005, p.135). Contrary to Clausen’s argument, Verdi’s interpretation contains a remarkably coherent aria for a character supposed to be experiencing a nervous breakdown, in a more upbeat tempo that might also suggest a sleepwalking character, potentially lessening the dramatic impact of the scene. Contrastingly to Verdi, Bloch’s interpretation of the same scene leaves Lady Macbeth alone on the stage, and is much more melodically and harmonically restricted, which Turnbull argues increases the isolation of Lady Macbeth on the stage (2000, p.147). Even though it can be argued that with the removal of the Doctor and Gentlewoman from the scene the two composers did not keep with Shakespeare’s intentions, Lady Macbeth’s isolation on the stage increases her vulnerability, and lends emphasis on the fragmented nature of her thoughts.

The themes of isolation and madness are shared with another Schoenberg opera, *Erwartung* (1909). *Erwartung* is presented as a ‘monodrama’ for solo soprano, ‘The Woman’, who whilst wandering lost through a dense forest speaks her innermost thoughts concerning her absent lover, before finding his corpse and addressing it as though it were potentially alive before the opera abruptly ends. This opera is an example – among other compositions by Schoenberg – from what Alexander Carpenter labels his ‘psychoanalytic period’ from 1908 to 1913, in which Schoenberg had a ‘preoccupation with his own neurosis’ (2010, p.145).

The way in which Schoenberg’s lone woman reels off fragmented thoughts that represent her psyche closely resembles Lady Macbeth’s confessions into thin air. Although there may be no on-stage characters to hear her confessions, the revelation to the audience takes them on a journey through Lady Macbeth’s mind and potentially reveals more than the character would while awake. The link between Lady Macbeth and ‘The Woman’ in *Erwartung* clearly demonstrates the intentions of McIntyre to portray the fragility of Lady Macbeth’s character and is another demonstration of the potential influence of Schoenberg on the composer.

The sleepwalking in Act 3 provides further demonstration of the influence of the ‘supernatural’. This scene is pivotal in Shakespeare’s play as it is the vehicle by which it is revealed to the attending Doctor and Gentlewoman that Lady Macbeth is guilty of playing a key role in the murder of the king, and that her actions weigh heavily upon her conscience. Sleepwalking is often considered as part of the supernatural, with the most prominent example in music being Bellini’s *La Sonnambula* (1831) in which a village is perceived by its inhabitants to be haunted by a mysterious phantom, until it is revealed that it is the soon to be married Amina who has been sleepwalking in the middle of the night. Links between the supernatural and sleepwalking are present in the opera as the sleepwalking Amina is referred to as a phantom by the other villagers, consistent with historical ideas of the cause of sleepwalking being ‘ascribed to either demoniac or divine possession’ (Cesana et al, 2009, p.117). The same authors note that Verdi’s treatment of the sleepwalking Lady Macbeth is also to sing in the low register, thereby creating ‘a suggestive and mystic atmosphere’, and that the resulting vocal timbre should be ‘ungraceful and evil’ (p.118).

In McIntyre’s opera, a similar effect seems to have been envisaged by the composer, as the vocal line frequently drops towards the bottom of the soprano range:



Example 23: McIntyre, (2005). *Macbeth*. Act 3, bars 90-95. Vocal writing for Lady Macbeth.

The vocal style is continuously subdued in the low range of the soprano voice, and is further emphasised by the performance directions *sotto voce* (under the voice) and *coperto* (covered) that adds to the mysterious nature of her sleep talking.

The ending of Lady Macbeth’s sleepwalking scene is heralded by the return of the tone rows that preceded it; however, this time it is transposed upwards by seven semitones, bookending the scene with related material and bursting the bubble within which it is set.

The image shows a musical score for three instruments: Vln I, Vln II, and Vla. Each instrument has four measures of music, with each measure enclosed in a red box. The notes are written on staves with a key signature of one flat (B-flat). Below each staff, the tone row is written as a sequence of numbers (1-11) representing fret positions. The tone rows for each instrument are as follows:

Instrument	Measure 1	Measure 2	Measure 3	Measure 4
Vln I	6 0 10 3	1 7 8 11	4 9 2 5	6 0 10 3
Vln II	4 9 2 5	6 0 10 3	1 7 8 11	4 9 2 5
Vla	1 7 8 11	4 9 2 5	6 0 10 3	1 7 8 11

Example 24: McIntyre, (2005). *Macbeth*. Act 3, bar 136. Transposed version of the layered tone rows.

Due to the relationship between the examples before and after the sleepwalking scene, the same set classes also apply, as transposition does not affect a subset in this way. This is an important property as every distinct tone row in this opera exhibits the same property, that the two halves of the tone row are related either by sharing a set class, or they are z-relations of each other. This demonstrates the careful construction of the tone rows by McIntyre, in that even if tone rows do not fall inside the matrix that is defined at the beginning of the opera, the material is still linked in further, more abstract ways.

The final area of discussion concerns the use of instrumentation and performance directions throughout, which also tend to hover on either side of the ‘old vs new’ debate with startling regularity. The first evidence of this comes from the cast and their specified vocal ranges (see figure 6). Many of these roles are the norm in operatic terms, such as the hero (or in this case antihero), Macbeth, being a tenor, alongside the secondary character, Banquo, a

baritone. More unusual, however, is the designation for the Witches as ‘Cabaret’ soprano, alto, and contralto respectively. The cabaret descriptor connotes a more modern vocal style, a sub-genre of jazz developed from the early to mid-twentieth century in Europe and the United States of America (Ruttkowski, 2001, p.45). An issue present with the cabaret voice is the link with what Ruttkowski terms the most popular genre: ‘the prostitute song’ (p.56). Ruttkowski argues that these songs were most often performed in an entertainment or nightclub setting, portraying a character of a woman with questionable sexual values. The link between the cabaret role and the Witches is the way that the ‘prostitute’ and the Witches are both presented as female characters that display what might be considered outside of ‘normal’ behaviour, demonstrating a way in which the composer chose to stylistically represent the Witches as having subversive intentions from the outset. This vocal style may present an alternative to the ‘classical’ voices found throughout opera; however, due to the twelve-tone technique and the recitative style, none of the voices are able to utilise their full vocal range, and so the voice type offers more diverse timbral possibilities rather than aspects of their respective ranges or flexibility.

McIntyre employs a standard array of instrumental forces, albeit a small one, as only one of each instrument is utilised, creating a much more intimate musical accompaniment:

ORCHESTRA

Flute/Piccolo
Oboe/Cor Anglais
Clarinet/Bass Clarinet/Small Clarinet
Bassoon/Contra-Bassoon

Horn
Trumpet
Trombone

Harp
Piano
Percussion (2)

String Quintet

TOTAL: 16

Figure 7: McIntyre, (2005). *Macbeth*. Page iii. Instrumentation.

The ensemble model is reminiscent of other chamber operas, such as *The Rape of Lucretia* (1946) by Benjamin Britten, which characterises his approach – to express drama through sonority and make the most of the individual timbre of the instrumental forces involved (Howard, 1969, p.220). The primary reason in this case is McIntyre’s belief that the music should support the text, and having fewer instruments would not overpower the vocal parts (McIntyre, personal communication, 2017). Though it is not necessarily true that a smaller ensemble or thinner scoring will always be of benefit to the vocalist in the way McIntyre describes, it is nonetheless an effective way of highlighting the musical output of the performers – both instrumental and vocal.

A performance style required of the pianist during the banquet scene is a prime example of the juxtaposition of old and new within the opera. The performance direction reads ‘like a cocktail pianist’, which presents a few issues in this context. The first of these regards setting, since a cocktail pianist is a highly anachronistic concept to a play that is set in the eleventh century:

L'istesso tempo Macbeth and Lady Macbeth mingle with the guests.

The musical score consists of two systems. The first system includes the Piano (Pno), Violin I (Vln I), Violin II (Vln II), and Viola (Vla) parts. The piano part is marked *p* (piano) and includes the performance instruction *(Like a cocktail pianist)*. The string parts are also marked *p*. The second system continues the same parts. The tempo is indicated as *L'istesso tempo*. A box above the score contains the text *Macbeth and Lady Macbeth mingle with the guests.*

Figure 8: McIntyre, (2005). *Macbeth*. Act 2, bar 171. Modern approach to performance directions.

While this may be a more subjective possibility for a director who wishes to make the most of such a performance suggestion, it raises an interesting point in the utilisation of such styles and how they might impact the narrative of the opera as well as the perception of time and location. There is arguably a precedent for a similar anachronistic feature in Alban Berg's 1925 opera *Wozzeck*. During act 3 scene 3 of the opera, an untuned upright piano is heard playing a fast polka, a potentially anachronistic style for the time in which the opera is set. Further still, the performer is directed to play 'very coarsely' further emphasising the numerous clashing chords and false relations present in the music, a potential signifier of *Wozzeck's* fractured mental state following the murder of his wife Marie:

419

Vorhang rasch auf 3. Szene Eine Schenke (Nacht, schwaches Licht)
 Curtain rises quickly 3rd Scene A low tavern (badly lit, Night)

Schnellpolka von einem Burschen ungemein roh und *sempref* gespielt
 Fast Polka played very coarsely and *sempref* by one of the young men

122 (♩ = 160) 125

Ein verstimmtes
Pianino
auf der Bühne

Wozzeck an einem der Tische
is seated at one of the tables

f

Tanzen eine wilde „Schnellpolka“ / are dancing a wild and rapid Polka Tanz Al-le;
Dance, all you,

Burschen
Apprentices

tanzen eine wilde „Schnellpolka“ / are dancing a wild and rapid Polka

*) f bedeutet in dieser Szene Hauptrhythmus (siehe Takt 114-115)

130

Pianino

Wozz.

tanzt nur zu, springt, schwitzt und
 dance a - way! Leap, sweat and

Example 25: Berg, (1925). *Wozzeck*. Act 3, Scene 3 bars 1-11. Pianino polka and performance direction.

Despite the precedent in *Wozzeck*, such a direction as McIntyre's is certainly out of the norm within operatic writing, as it has a strong relationship with musical genres such as jazz and the blues that developed and gained much more traction throughout the twentieth century, with the blues and a less 'conventional' approach to harmony and rhythm forming a part of Michael Tippett's musical language to name but one example (Kemp, 1984, p.91-92). It is no secret that composers of the twentieth and twenty-first centuries can call upon a much wider variety of musical styles than Verdi or his predecessors ever could. That is not to say that Verdi did not utilise music that would have been considered 'popular' in his own time; however the fact that modern composers have not only the ability to write in any historic style that precedes them but also the ability to compose in styles of music that would have been unavailable to composers of previous generations shows the ever expanding methods by which later composers can express similar themes or tell the same stories through music.

Despite the ability to compose with more modernistic styles and techniques than Verdi, McIntyre also strongly alludes to musical styles from before Verdi, the Restoration period. The subtitle 'Masque in Three Acts', immediately links McIntyre's opera with Richard Leveridge's *Macbeth*, which is also denoted as a masque. The theatre-masque genre saw its height in the seventeenth-century performance tradition which gives an immediate connotation of age to this opera and aids to blur the boundaries of 'old and new' performance traditions (Lefkowitz, 2001). Although the masque genre is relatively uncommon, it has been used by composers including Ralph Vaughan Williams in *Job: A Masque for Dancing* of 1930, just four years prior to Collingwood's opera. The piece is based on a series of engravings by William Blake based on the biblical 'Book of Job' and includes a series of dances – a sarabande, minuet, pavane, and galliard – dances which were common in and around the seventeenth century (Weltzien, 1992, p.303).

Michael Burden in his article 'To Repeat (Or Not to Repeat)? Dance Cues in Restoration English Opera', notes that dance was a big part of the culture of Restoration performance and often a major draw for the audience (2007, p.397). In accordance with these Restoration conventions, McIntyre inserts references to a variety of dance styles, mainly in the scoring for the Witches. It is fitting that the Witches' music uses so many different styles, as the Witches' dialogue makes frequent mention of music and dancing (as mentioned above) showing sensitivity to Shakespeare's own writing for the characters. At the first entrance of the Witches, they are accompanied by the distinctive rhythms of the pavane, a slow courtly dance from the Renaissance period that typically maintains a simple time throughout and little florid movement (Horst, 1987, p.13):

Tempo di Pavana

Hp *p*

Enter Three Witches dancing a pavan.

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Db. *p*

Example 26: McIntyre, (2005). *Macbeth*. Act 1, bars 24-28. *Tempo di Pavana*.

Further to this example is the galliard that accompanies the Witches' disappearance.

Historically the galliard followed the pavane in the dance suite – revealing the composer's sensitivity to earlier musical conventions – and is a faster dance in triple time (Horst, p.13);

Tempo di Galliarda

Fl. *p* *simile*

Ob. *p* *simile*

Cl. *p* *simile*

Bsn. *p* *simile*

Vln I *p* pizz.

Vln II *p* pizz.

Vla. *p* pizz.

Vc. *p* pizz.

Db. *p* pizz.

Example 27: McIntyre, (2005). *Macbeth*. Act 1, bars 73-78. *Tempo di Galliarda*.

Following the galliard is a sarabande, a stately dance in triple time, which has a similar gravitas to the pavane, which accompanies the cauldron scene (Horst, p.45):

Tempo di Sarabanda

Enter the Three Witches.
 Scrim and front curtain up.
 A dark cave. A large cauldron.

CASTANETS

Example 28: McIntyre, (2005). *Macbeth*. Act 2, bars 380-391. *Tempo di Sarabanda*.

Finally, McIntyre includes a tarantella, an Italian dance that possesses similar qualities to the gigue, a lively dance in a compound time, fittingly described by Shakespeare himself as a ‘hot and tasty’ dance (Horst, p.54):

Tempo di Tarantella (Listesso tempo, i.e., ♩ = ♩ of the previous tempo) 333

Example 29: McIntyre, (2005). *Macbeth*. Act 3, bars 343-346. *Tempo di Tarantella*.

The dances that accompany the Witches all differ in terms of their tempo, metre, and their distinct rhythms – a symbol of their unpredictable nature, which also portrays their delight in their deeds. The wide variety of dances is a representation of the wild and flitting nature of the Witches, who can come and go as they please and who have no determinable origin so their style is reflected in an amalgamation of styles that cover a large geographical area, further removing them temporally and spatially from the expected setting of *Macbeth*. The dances all being associated somewhat with courtly Renaissance dance music is also an allusion to historical practice, connoting with the Witches a sense of timelessness in stark contradiction to the otherwise free-form music exhibited by the rest of the ensemble.

The masque form employed by McIntyre also has links to Benjamin Britten's *A Midsummer Night's Dream* which features a masque towards its finale. The masque in question is the 'play within the play', *Pyramus and Thisbe*, which interestingly was also adapted into a masque by Richard Leveridge in 1716 (Cholij, 2001). The treatment by Britten is presented as a parody of nineteenth-century opera (Larson & Wilieford, 2010, p.916), acknowledging and emphasising the differences between Britten's music and the music of the past. The juxtaposition of the two different styles in this manner serves as a parody in Britten's case, but the blending of the old and new styles serves to demarcate this section from the music that is not a part of the masque in Britten's opera. It may too be argued in a wider sense that McIntyre's opera defies modernistic musical conventions by its definition as a masque, while conversely retaining a modernistic approach throughout by its use of serialism among other techniques. Both composers have, in different ways, shown their sensitivity towards the historical context of the masque by the inclusion of the masque genre – in Britten's case by utilising the masque form to portray the story of *Pyramus and Thisbe*, and in McIntyre's case using the dances that prominently featured within the genre.

In summary, McIntyre's opera offers a version of *Macbeth* that may be familiar in terms of narrative, but presents a fresh approach to scoring Shakespeare in the utilisation of the serial technique throughout. McIntyre balances the music and text, utilising the twelve-tone technique to his advantage by enhancing the supernatural qualities of the witches and creating further links between the characters. References to the musical conventions of the Restoration period, combined with the use of technology and of more current performance styles, make innovative use of tools that would have been inaccessible to the likes of Verdi, and exemplify the balance of the new and the old within his writing. Although this opera exhibits many features that make it stand out from other interpretations of *Macbeth*, such as the omissions which alter the narrative, it still retains many features that give it strong links to earlier works demonstrating some aspects of the developments that took place in attitudes towards adapting *Macbeth* into opera.

Chapter Three

Luke Styles' Opera

A Disappearing Act

The final opera in this discussion is Luke Styles' 2015 opera *Macbeth*. This opera was composed during Styles' tenure as 'Composer in Residence' at Glyndebourne Touring Opera between 2011 and 2014, and had a number of performances in 2015, receiving many positive critical reviews. Styles' *Macbeth* is arguably the most performed opera in this discussion; however, this is not a metric that factors into the judgement on the relative 'success' of the adaptive process. This work is a chamber opera in sixteen scenes and presents a stark difference in approach to Collingwood's and McIntyre's operas. If McIntyre's work presented an extreme musical re-imagining of *Macbeth*, then arguably Styles' work is an example of an extreme textual re-imagining when compared to Verdi's opera and others that have come before.

One of the largest alterations to the spirit of Shakespeare's *Macbeth* lies within the setting of the opera, as this is the only example of the three that is not set primarily in Scotland. This opera is instead set in a military barracks in a warzone in Afghanistan, as librettist Ted Huffman stated in an interview with Chris Brown for Glyndebourne Opera:

While we were creating this new *Macbeth*, the news cycle was full of horrifically violent wars and revolutions happening throughout the world, which reminded us of the destabilised political situation in Shakespeare's play. We didn't make this

adaptation specifically about any one of these events or places, but they contributed to our understanding of the political murders in *Macbeth*' (T. Huffman, 2015).

This immediately re-contextualises the events of *Macbeth* into the modern day and places a much heavier emphasis on the militaristic elements of the text, reminding the audience that the characters involved are soldiers with some part in the conflict. The replacement of the setting with one that the audience is somewhat more familiar with adds a new sense of realism to events that extend beyond the narrative aspects of the plot.

This adaptation of *Macbeth* further differs from most others in its approach to the modification of the narrative elements, with one of the biggest being the complete absence of the Witches. This is of major importance in the context of a *Macbeth* adaptation as the Witches are considered vital characters due to their influence on *Macbeth*, as well as the other characters. Their absence from the narrative raises issues concerning how the plot can function, as the Witches are so integral a part of *Macbeth* that some might consider an adaptation of the story impossible without them. Furthermore, not only are the Witches absent from the events, but so too are any other elements that might be considered supernatural, including any ghosts or apparitions that feature in the plot. This corresponds to the same interview with Ted Huffman, who states, 'our version focuses much more on the human side of the play and much less explicitly on the supernatural elements that are so famous in the original' (Huffman, 2015). The modern setting is a large part of the composer's reasoning behind removing the Witches and any other element of the supernatural from the opera, as Huffman goes on to say 'We did make some drastic dramaturgical decisions, mainly by insisting every scene made sense in the context of a fictionalised version of "now", where we're setting our opera' (Huffman, 2015). The combination of the modern setting as well as the removal of the supernatural both correspond to the same notion that this version of

Macbeth should resonate more with the modern day. Because of these modifications to Shakespeare's text, the resulting adaptation is significantly different to any other adaptation of *Macbeth*, making analysis important to understand its relationship to both Shakespeare and to other Shakespeare adaptations.

The text is divided into sixteen individual scenes spanning the entirety of *Macbeth*'s narrative. It is helpful to highlight chronologically the narrative structure, given the alternate layout and sequence of events to the other adaptations;

Luke Styles	William Shakespeare	Events
Scene 1	Act 1 Scene 2	Duncan, Malcolm, and a Sergeant discuss Macbeth's victory in battle over the treacherous Thane of Cawdor. Duncan gives the title to Macbeth as a reward.
Scene 2	Act 1 Scene 3	Ross addresses Macbeth by his new title, revealing to him his new position.
Scene 3	Act 1 Scene 4/5	Duncan reveals his plan to make Malcolm Prince of Cumberland, prompting Macbeth to reveal his true intentions. Duncan travels to Macbeth's castle.
Scene 4	Act 1 Scene 5 / 6	Macbeth returns to the castle and Lady Macbeth, where the plan to kill Duncan is formed. Duncan arrives at the castle.

Scene 5	Act 1 Scene 7	Lady Macbeth encourages Macbeth to murder Duncan.
Scene 6	Act 2 Scene 1 / 2	Macbeth kills Duncan.
Scene 7	Act 2 Scene 3	Duncan's body is discovered, and his guards are blamed for the murder.
Scene 8	Act 2 Scene 4, Act 3 Scene 1 / 2	Malcolm flees the castle under suspicion. A feast is to be held at the castle. Macbeth arranges the murder of Banquo to avoid suspicion.
Scene 9	Act 3 Scene 3 / 4	Macbeth's assassins kill Banquo, but his son escapes them.
Scene 10	Act 3 Scene 4, Act 4 Scene 1	The feast is held, Macbeth learns of Banquo's successful assassination and resolves to kill Macduff.
Scene 11	Act 4 Scene 2	Macduff's castle is attacked, his wife is killed but Macduff is not present.
Scene 12	Act 4 Scene 3	Malcolm, Ross, and Macduff meet. It is revealed to Macduff that his wife is dead, and his castle has been attacked. Macduff resolves to kill Macbeth.
Scene 13	Act 5 Scene 2/3	Ross and Lennox discuss their plan to attack Macbeth's castle.
Scene 14	Act 5 Scene 3	Macbeth prepares to go into battle against the English.

Scene 15	Act 5 Scene 4	Malcolm notes that Macbeth is within the castle
Scene 16	Act 5 Scene 5/6	Macbeth is confronted by Fleance, who is killed by Macbeth, only to be confronted by Macduff, who in turn kills Macbeth.
Epilogue	Act 5 Scene 6	In a change of events, Macbeth declares victory and invites all present to his coronation as king.

Figure 9: Scene breakdown of Styles' *Macbeth*

Styles' Libretto

Unlike the other two operas, the libretto for Styles' *Macbeth* was not created by the composer; rather, in this case, the libretto was created in collaboration with the opera director and dramatist Ted Huffman. Huffman's relative experience of working with texts such as this might be one of the key reasons that such an intensive overhaul of Shakespeare's text could be developed. Collaborating with a librettist can be effective in more ways than altering the narrative for a source text, as with Thomas Adès' 2004 adaptation of *The Tempest*. The libretto of this opera was written by Meredith Oakes, who re-fashioned Shakespeare's original text from the original rhyme scheme into pairs of rhyming couplets, necessitating the simplification of some of Shakespeare's language in the process. Regardless of the critical engagement with the result, there is an emerging pattern with more contemporary adaptations to reimagine Shakespeare's works into versions more compatible with the modern day, a

feature which could help rejuvenate these texts and make them more engaging with the audience in general.

Rather than opening with the Witches meeting on the heath, Styles' first scene opens with a meeting between Duncan, Malcolm, and an army sergeant, who discuss Macbeth's bravery in battle, resulting in Duncan's order to grant the traitor's title to Macbeth (Shakespeare, Act 1 Scene 2). The second of Styles' scenes begins with the familiar line 'so foul and fair a day I have not seen'; however, there are no Witches to meet Macbeth and to deliver their grim prophecy. The only meeting is with Ross who greets Macbeth with the title bestowed on him by the King – in this scenario causing Macbeth a different kind of surprise than his discovery that the Witches' malign prophecy had come true (Shakespeare, Act 1 Scene 3, line 37). This creates a much more streamlined narrative as the Witches' dialogue takes up a vast proportion of the opening three scenes; however, the same outcome is realised, that Macbeth is given the title Thane of Cawdor.

Scene 3 is an important section of the opera as it contains Macbeth's soliloquy in which he first reveals his true intentions to become King, for which a new prince named by Duncan would be a great inconvenience: 'The Prince of Cumberland! that is a step on which I must fall down, or else o'erleap, for in my way it lies' (Shakespeare, Act 1 Scene 4, lines 48-53). The fact that this is included within the libretto evidences a more motive-based take on the story, as without the influences of the Witches on the actions of the characters, an alternative motive for the characters must be presented in its place. This is further supported by the exchange between Macbeth and Lady Macbeth upon his return to the castle. The letter from Macbeth that Lady Macbeth reads aloud is completely omitted, with Scene 4 beginning with her greeting to Macbeth:

Great Glamis! worthy Cawdor!

Thy letters have transported me beyond

This ignorant present, and I feel now

The future in the instant

L. Styles./T. Huffman (2015). Bars 238-246.

The reading of Macbeth's letter is suggested by the inclusion of the reference to the letter; however, the contents of the letter concern the revelation of the Witches' prophecy, and, because of their omission from the play, all reference to them is omitted. As a result, the exchange between the two that follows in which they conspire to kill the king becomes much more significant, as much more emphasis lies with Macbeth's pursuit of power to be the prime motive of the two that Duncan is murdered, rather than the outcome of the prophecy revealed to Macbeth;

MACBETH

My dearest love,

Duncan comes here to-night.

LADY MACBETH

And when goes hence?

MACBETH

To-morrow, as he purposes.

LADY MACBETH

O, never

Shall sun that morrow see!

(Shakespeare. *Macbeth*. Act 1 Scene 5, lines 56-60)

Macbeth's speech beginning 'If it were done when 'tis done, the 'twere well it were done quickly...' is another example showing Macbeth's agency in committing the murder of Duncan, and portrays Macbeth as less of a sympathetic character whose actions are being manipulated. The full speech is shortened, omitting lines 7 to 12, and 16 to 25 in which Macbeth contemplates the counter-arguments to killing Duncan:

MACBETH

If it were done when 'tis done, then 'twere well 1
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here, 5
But here, upon this bank and shoal of time,
We'd jump the life to come. ~~But in these cases~~
~~We still have judgment here; that we but teach~~
~~Bloody instructions, which, being taught, return~~
~~To plague the inventor: this even-handed justice~~ 10
~~Commends the ingredients of our poison'd chalice~~
~~To our own lips.~~ He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door, 15
Not bear the knife myself. ~~Besides, this Duncan~~
~~Hath borne his faculties so meek, hath been~~
~~So clear in his great office, that his virtues~~
~~Will plead like angels, trumpet-tongued, against~~

~~The deep damnation of his taking off;~~ 20

~~And pity, like a naked new-born babe,~~

~~Striding the blast, or heaven's cherubim, horsed~~

~~Upon the sightless couriers of the air,~~

~~Shall blow the horrid deed in every eye,~~

~~That tears shall drown the wind.~~ I have no spur 25

To prick the sides of my intent, but only

Vaulting ambition, which o'erleaps itself

And falls on the other.

(Shakespeare. *Macbeth*. Act 1 Scene 7, lines 1-28)

In lines 7 to 12, Macbeth ponders how his actions might have reprisals, showing awareness that his actions are dictated by ill-intent and justice may be served to him. The omitted lines 16 to 25 include Macbeth's testimony to Duncan's virtues, and how his death would be a tragedy to all of Scotland. Without these opposing sentiments, Macbeth gains the impression of being less doubtful about his actions and less concerned about the consequences, driven more by his own desire to be King. The streamlining here serves not only the purpose of cutting down the time taken to act out these lines but also simplifies the motive of Macbeth, allowing for a much less complicated and more understandable version of events.

Inversely to the removal of some of Macbeth's reflections upon his own actions to make him a less sympathetic character, Lady Macbeth has a similar treatment which in turn makes her somewhat more sympathetic. It has been recognised by William C. Carroll that over the course of the last century the analyses of her character have moved 'far away from earlier texts in which "Lady Macbeth" is little more than a synonym for an ambitious, murderous woman, or a dessicated housewife' in favour of approaches that show her as 'repentant, heroic, even innocent' (2013). It has been argued by Catherine E. Thomas, in her

article '(Un)sexing Lady Macbeth: Gender, Power, and Visual Rhetoric in her Graphic Afterlives' (2012) that Shakespeare's Lady Macbeth is a reversal of stereotypical gender norms, and at times presents more masculine characteristics than her husband (pp.81-82). This is evidenced in Styles' opera through her dialogue with Macbeth, in which she challenges his apparent change of heart, questioning his manhood and his honour as he seeks to go back on his word;

What beast was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man

(Shakespeare. *Macbeth*. Act 1 scene 7, lines 47-51)

While this speech retains the challenging aspect, it is what is missing from the speech that holds a similar if not higher significance. The speech in Shakespeare's text continues with Lady Macbeth explaining that she knows what it is like to have a child that she has loved and fed from her own breast, yet that if she had made a similar promise to that of Macbeth's, she would 'Have pluck'd my nipple from his boneless gums, and dash'd the brains out' if the situation had called for it (Shakespeare, Act 1 Scene 7, lines 56-58). This admission is, of course, entirely disagreeable to any listeners past and present and would mark a point when a large portion of the audience might lose sympathy for her. By the omission of this statement, Lady Macbeth does not incriminate herself to the audience, making her not only more sympathetic, but also diverting a larger share of the blame towards Macbeth, further simplifying his role in the events of the narrative. As a further note, the omission of the speech that relates directly to motherhood may have been influenced by the fact that Lady

Macbeth in this opera is voiced by a male actor. This is similar to Benjamin Britten's casting of 'The Madwoman' for a male singer in his opera *Curlew River*, reflecting his wish to replicate the Japanese performance tradition that inspired the style of this opera, but also to maintain a female character in the opera (Howard, 1969, p.183). Both composers in this regard were clearly influenced by the cultural context of their respective source materials, and so made these casting decisions to better reflect the practice of the time in their own operas.

Following the murder of Duncan, Macbeth holds the feast for his guests in the castle on the celebration of his coronation as the new king, which is important to the plot of Macbeth as it contains many important events that define the characters in new ways. Cut is Banquo's soliloquy in which he posits that Macbeth was behind the murder of Duncan, so Macbeth's order to have him assassinated seems to be more as a result of his wish to consolidate his power. Shakespeare's original text includes a lengthy dialogue with two murderers who he has hired to kill Banquo and his son Fleance, in which Macbeth convinces the Murderers that Banquo was the source of their misfortune and poverty. Style's opera, however, cuts the exchange down significantly leaving it only 11 lines long as opposed to 56:

MACBETH

~~Was it not yesterday we spoke together?~~

First Murderer

~~It was, so please your highness.~~

MACBETH

~~Well then, now~~

~~Have you consider'd of my speeches? Know~~

75

~~That it was he in the times past which held you~~

~~So under fortune, which you thought had been~~

Our innocent self: this I made good to you
In our last conference, pass'd in probation with you,
How you were borne in hand, how cross'd, 80
the instruments,
Who wrought with them, and all things else that might
To half a soul and to a notion crazed
Say 'Thus did Banquo.'

First Murderer

You made it known to us. 85

MACBETH

I did so, and went further, which is now
Our point of second meeting. Do you find
Your patience so predominant in your nature
That you can let this go? Are you so gospell'd
To pray for this good man and for his issue, 90
Whose heavy hand hath bow'd you to the grave
And beggar'd yours for ever?

First Murderer

We are men, my liege.

MACBETH

Ay, in the catalogue ye go for men;
As hounds and greyhounds, mongrels, spaniels, curs,
Shoughs, water rugs and demi-wolves, are clept 95
All by the name of dogs: the valued file
Distinguishes the swift, the slow, the subtle,

~~The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him closed; whereby he does receive~~ 100

~~Particular addition. from the bill
That writes them all alike: and so of men.
Now, if you have a station in the file,
Not i' the worst rank of manhood, say 't;
And I will put that business in your bosoms;~~ 105

~~Whose execution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.~~

~~Second Murderer~~

~~I am one, my liege,
Whom the vile blows and buffets of the world~~ 110
~~Have so incensed that I am reckless what
I do to spite the world.~~

~~First Murderer~~

~~And I another
So weary with disasters, tugg'd with fortune,
That I would set my lie on any chance,
To mend it, or be rid on't.~~ 115

MACBETH

Both of you
Know Banquo was your enemy.

Both Murderers

True, my lord.

MACBETH

~~So is he mine; and in such bloody distance,
That every minute of his being thrusts
Against my near'st of life: and though I could~~ 120
With barefaced power sweep him from my sight
And bid my will avouch it, yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
~~Who I myself struck down; and thence it is,~~ 125
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

Second Murderer

We shall, my lord,
Perform what you command us.

First Murderer

~~Though our lives—~~

MACBETH

~~Your spirits shine through you. Within this hour at most~~ 130
I will advise you where to plant yourselves;
Acquaint you with the perfect spy o' the time,
The moment on't; for't must be done to-night,
And something from the palace; always thought

~~That I require a clearness: and with him--~~ 135

~~To leave no rubs nor botches in the work--~~

~~Fleance his son, that keeps him company,~~

~~Whose absence is no less material to me~~

~~Than is his father's, must embrace the fate~~

~~Of that dark hour. Resolve yourselves apart:-~~ 140

~~I'll come to you anon.~~

~~Both Murderers~~

~~We are resolved, my lord.~~

MACBETH

~~I'll call upon you straight: abide within.~~

(Shakespeare. *Macbeth*. Act 3 Scene I, lines 73-129)

This is another example of an omission that makes Macbeth's character less sympathetic, as it forgoes any kind of explanation of his motives to proceed directly to Banquo's murder in a callous move to protect his new royal position.

While Banquo's murder is significant, what is arguably even more significant are the events and exchanges during the feast. In Shakespeare's text, the ghost of Banquo appears numerous times at the feast that Banquo should have attended, causing Macbeth to suffer a nervous breakdown that reveals his fragile mental state and alerts his guests to his guilty conscience in relation to Banquo's death. The only reference to Macbeth's outward troubles in Styles' scene 10 is a remark from Lady Macbeth, 'My lord, you do not give the cheer'; otherwise this scene plays out with no ominous apparitions. This section includes the single longest cut of material from Shakespeare's work, roughly half of Act 3 Scene 4, the entirety of scene 5, and all but Macbeth's last utterance of Act 4 Scene 1, which is transplanted onto

Macbeth's last speech, after hearing the off-stage porter reveal that Macduff has fled to England: 'Time, thou anticipatest my dread exploits...'. This speech leads into Macbeth's resolution to ransack Macduff's castle in the hopes that the final hurdle in securing his position is overcome.

Styles' scene 11 contains the subsequent action at Macduff's castle, and the exchange between Lady Macduff and her son, just before the murderers enter and proceed to kill him and the occupants of the castle. This scene is an important inclusion in the opera as it actively shows Macbeth's tyrannical actions within the events of the play, once again emphasising his more brutal nature as opposed to his character in McIntyre's opera which omits this scene. The scene in this opera also serves another purpose, as due to the different choices made in the creation of the libretto, Macbeth was never warned of the danger of Macduff by the Witches, with that being the very reason he chose to attack Macduff's castle in Shakespeare's original text. The inclusion of Macbeth's attack on the castle provides Macduff with the motive to seek revenge on Macbeth, as up to this point Macduff's role has been diminished from Shakespeare's original text.

Scenes 13 to 16 of Style's opera concern the final confrontation of Macbeth at his castle by Macduff and his army and presents a greatly shortened version of events to the play, leading up to an altered scenario in which Fleance – not Young Siward as in Shakespeare's version – confronts Macbeth. Fleance's dialogue is the same as Young Siward's, but the change of character to one that is recognisable to the audience is ultimately more shocking when he is slain by Macbeth. While a change such as this might not have a major impact on the events of the play, the composer and librettist find a way in which to add more drama yet at the same time be economical with his cast.

Immediately following this confrontation, Macduff confronts Macbeth. Just as in Shakespeare's play and in all other versions discussed, the pair fight and Macbeth is killed:

MACDUFF

Turn, hell-hound, turn!

I have no words:

My voice is in my sword: thou bloodier villain

Than terms can give thee out!

(Shakespeare. *Macbeth*. Act 5 Scene 8, lines 4-8)

The final speech given by Malcolm is included as an epilogue, separating it from the previous dramatic action and highlighting it as a conclusion to the events of the opera. One difference to this speech, however, is that it is not Malcolm who delivers it; instead it is Macbeth who declares victory, another alternative ending to Shakespeare's intentions. While this could simply mean that Macbeth rather than Macduff won the final confrontation – an outcome that would further add to the realistic brutality championed by this interpretation – there are mixed ideas of the meaning of this ending. One viewpoint proposed by reviewer Charlotte Valori suggests that 'Macbeth has been effectively reincarnated as the victorious Malcolm, for kingship brings an instant burden of violence' (2015), implying that all rulers will inevitably become like Macbeth despite their potentially good intentions. This is not an alternative ending in the vein of McIntyre, as none of the events or their orderings are changed; however, it similarly warps the climax as it leaves the audience unsure of the fate of the characters, leaving the tyrannical Macbeth in charge, spouting the words of Malcolm who would in a recitation of the play be the hero at this moment. More significantly, the altered ending does not provide an easy answer to the question: 'does good triumph over evil in the end?' and leaves a sense of uneasiness about the outcome. Coupled with the modernised setting of an army camp in Afghanistan, the ending could relate to the circumstances of war

in the real world, of which it may be argued there are no winners or satisfactory conclusions. Whatever the intended meaning, it is interesting that both McIntyre's and Styles' operas offer an alternative ending to Shakespeare's original, possibly in keeping with a trend to reimagine the stories with which audiences are already very well acquainted.

Because of the heavier emphasis on the more realistic events of the play, and the militaristic setting of the opera itself – an army barracks in Afghanistan – it almost goes without saying that this adaptation would have a much larger focus on the military aspects of *Macbeth*. Taking the opposite strategy to the one used in McIntyre's opera, the opening dialogue of the opera is that between Duncan, Malcolm, and the Sergeant, who tells of Macbeth's victory on the battlefield. This opening sets up the more pragmatic take on events, as Macbeth's title is shown to be earned by his prowess in battle and loyalty to the King as opposed to being gifted to him by a turn of maleficent prophecy. Macbeth's aspiration to become the king in Duncan's place can be pinned to Macbeth alone, as there has been no influence of the Witches to promise him such a position that he may not have had an interest in prior to their revelation that he would become so. In this regard, Styles' opera presents Macbeth as a character who is spurred on by his own ambition, rather than someone who is merely a plaything at the whim of the Witches.

It can also be assumed – though no concrete evidence is presented within the text – that Macbeth has Banquo murdered to stop him revealing Macbeth's plan to kill Duncan and become king. This is opposed to Shakespeare's text in which Macbeth's motivation is to stop Banquo's descendants from becoming the future kings of Scotland as foretold by the Witches. Moreover, in Shakespeare's play, an apparition conjured by the Witches tells Macbeth to 'Beware Macduff' (Act 4 Scene 1, line 70), triggering Macbeth to hire mercenaries to attack Macduff's home, whereas in Styles' opera, the attack is made with no warning from the Witches' prophecy. These events show Styles' more realistic portrayal of

the events of *Macbeth*, disregarding the need for and emphasising further the absence of the supernatural from his opera.

The ending of the opera from scene 13 includes the confrontation of the armies of Macduff and Macbeth as well as the final fight between the pair. During this, there are many references to fighting and the preparations for battle made by the characters, such as Macbeth's call to 'Hang out the banners' and to prepare his armour, which are missing from McIntyre's libretto. Macbeth is confronted by Fleance who is subsequently killed – a departure from Shakespeare as due to the Witches' prophecy, Fleance's survival is the factor that would assure that Banquo's descendants would be King. In this adaptation, there is no such prophecy as there are no witches, so the death of Fleance holds no further significance to the future of Scotland. Rather than being an act of predestined necessity, due to him being 'not of woman born' as the prophecy dictates, Macduff's confrontation of Macbeth is also an act of personal revenge for the slaying of his family, which is a more human than supernaturally influenced reaction. The fight does not take place on-stage; rather the action cuts immediately to the sound of a gunshot and the stage is plunged into darkness before the fight begins, leaving the outcome of the confrontation ambiguous to the audience. This adaptation of *Macbeth* is much more reliant upon the motivations of individual characters, and the effects that their actions have on other characters, demonstrating that the human characters do not require any supernatural agency to commit acts of evil, as the potential for such is already present within them.

In terms of the removal of the Witches, it has been demonstrated how Macbeth's motivations have been altered to give him ultimate agency over his actions, rather than being convinced that he is 'destined' to perform the actions foretold by the Witches. Such an approach to adapting the story of *Macbeth* might be new to the operatic world; however, stage adaptations that have used similar cuts already exist and have achieved acclaim. One

such example of an adaptation that cuts the role of the Witches is Jonathan Holloway's 1993 production for Red Shift Theatre. One reviewer of the performance, Kate Bassett, puts it simply: 'There are no witches. Red Shift's director, Jonathan Holloway, does not believe in them' (1993), echoing the opinions held by Styles in the creation of this opera. Another reviewer – Lyn Gardner – calls it 'a contemporary tale of vaulting ambition and corrupted morality' (1993), emphasising that without the supernatural elements that the Witches provide, the play becomes largely focussed on the actions and reactions of characters rather than on any outside influences. Though whether a composer, librettist, or director believes in witches or not is irrelevant to the effectiveness of writing a *Macbeth* both with or without them, the precedent set by Holloway's production shows – corroborated by Styles' opera – that the removal of the supernatural elements of *Macbeth* has great ramifications on the dynamics and motivations of the characters. While these two adaptations were no doubt completed in different ways and at different times, it shows the similar end results that are achieved between the two when the like elements are removed.

Other supernatural elements in Styles' opera, such as Banquo's ghost, a vision that appears to Macbeth during Act 3 Scene 4 of Shakespeare's text, is also cut. The vision of Banquo's ghost at the table sends Macbeth into a wild panic, revealing the side of Macbeth's character that regrets his actions and holds a genuine fear of Banquo, knowing the danger he presents towards his kingship. The absence of this may suggest on Macbeth's part a sheer confidence in knowing that all his perceived obstacles have been removed. What is offered instead is a passage in which Macbeth proves himself to be as calculating as Shakespeare intended, but with none of the remorse that plagues Macbeth's character:

LADY MACBETH

What's to be done?

MACBETH

Be innocent of the knowledge, dearest chuck,

Till thou applaud the deed.

(Shakespeare. *Macbeth*. Act 3 scene 2, lines 46-47)

Another notable omission from Styles' opera is Lady Macbeth's sleepwalking scene, presented in Shakespeare's Act 5 Scene 1. This is a similar scene for Lady Macbeth as the banquet scene is for Macbeth. The sleepwalking Lady Macbeth recounts her actions just following Duncan's murder, and reveals how badly she has been affected by the events, which is overheard by an attending servant and doctor, who treat the revelation as an admission of her involvement in Duncan's murder. Both the lessened sensitivity of Macbeth to his actions, and the lessened responsibility of Lady Macbeth as a culpable party serves to make this version of Macbeth into a less complex, more evil character and further simplifies the plot. The scene may also have been omitted due to its relation to the supernatural; as discussed earlier, sleepwalking has been historically linked with demonic or divine intervention which would have no place in Style's interpretation of *Macbeth*. While the causes and mechanics of sleepwalking are more readily understood in the modern day and are not tied to the supernatural possession as they have previously been, it is nonetheless still an association that might be readily made, especially by those who are familiar with other operas and media in which such a connection is present.

The removal, addition, or alteration of any singular element of Shakespeare's text is not necessarily something that affects the validity of an opera in relation to Shakespeare. It has been noted that Britten in *A Midsummer Night's Dream* also makes alterations to Shakespeare's setting as well as the narrative, as Larson and Wiliford point out 'Unlike Shakespeare, Britten situates the bulk of the action in the woods, foregrounding the play's

dreamlike qualities while also drawing attention to the composer's fascination with the threshold between dreams and reality' (2010, p.900). The same authors go on to point out that Britten's opera has also been praised for its fidelity to Shakespeare's text, even though any changes made by Britten such as the change of setting would seemingly make it less faithful as a result. This shows that alterations to Shakespeare's original texts – either by the amplification of some elements as in Britten's case, or by the removal of elements as in Styles' case – need not necessarily affect the relationship with Shakespeare, as it is evidently the same overall story being told. A larger deciding factor of the perceived success of an adaptation is, as Linda Hutcheon argues, the context of both the time in which the adaptation is created, and the time in which it is viewed (2013, p.144). The context at the time of composition as acknowledged by Huffman was one in which depictions of war were frequent in the news and other media, inspiring their individual approach to setting *Macbeth*. Even though the context of the time of writing any opera is sure to change – and likely already has in Styles' case – the changes made to any source text by a composer to reflect their own beliefs, or as a direct response to the social, political, economic, or any other context are justified if it allows the creation of a more impactful result.

The text is not the only area in which this opera can boast an alternative approach, as there is much interesting material offered for comparison in the score. Whereas Collingwood's music is a continuous orchestral accompaniment, and McIntyre's fits mostly within a pre-set melodic framework, Styles' approach to the creation of a musical sound is congruous with other examples of contemporary opera, while retaining many facets of established operatic techniques.

Styles' Musical Language

Whilst a detailed study of Styles' general musical language in his other music may provide more context for further analysis of this opera, such an analysis falls outside the scope of this study; however, much can still be learned from his use of music in this opera. The first point that concerns the vocal style that is maintained throughout. While McIntyre's music is almost completely dictated by the confines of the tone row, Styles' music is often restricted in range – to the point of remaining completely static for long periods of time – yet is not dictated by any overarching structure. This is due to Styles calling for recitative for the duration of the opera, evidenced through his performance directions at the beginning of the score:

The piece makes use of a mixture of recitativo and arioso singing styles. The singers should move freely between these approaches to singing as the music and the drama suggests it. In scenes 1-3 during recitativo [sic] singing, the singers should be pushing ahead of the beat, giving the music a constant forward motion and urgency.

Styles, L. (2015). *Macbeth*. Page II.

Take for example the first vocal lines of the opera:

Fast Recitativo

2

8 **1**

Tpt. *fff* straight mute

Tbn. *f* *sfzp* *f* *sfzp poco cresc.*

Perc.1 14" *sub p* *f* *sub p* *f*

Perc.2 10" *f* *sub p* *f* 14" *f*

Dn. **Duncan**

What bloo-dy man is that? He can re-port, As seem-eth by his plight, of the re-volt The new-est state... (t)

Pno. *f* *Red* *Red*

Fast Recitativo

1

Vln. *al tallone* *norm* *al tallone* *norm*

Vc. *f* *sfzp* *norm* *f* *sfzp poco cresc.* *norm*

Cb. *f* *sfzp* *norm* *f* *sfzp poco cresc.* *norm*

14 **2**

Tbn. *f*

Perc.1 *f* *p* *f*

Perc.2 *f* *p* *f*

Mal. **Malcolm**

This is the ser-geant Who like a good and har-dy sol-dier fought 'Gainst my cap-ti-vi-ty. Hail, brave friend!... Say to the king the

Pno. *Red*

Vc. *f* *p* *f* *al tallone*

Cb. *f* *sfzp* *f* *al tallone*

Example 30: Styles, (2015). *Macbeth*. bars 8-19. Opening dialogue of the opera.

The recitative style that is present throughout the opera is an element of operatic writing that has existed in some form across the history of the tradition, made even more prominent in an opera that makes no use at all of any of the other established operatic components, such as an aria, a chorus, or any substantial period of instrumental music.

Styles' indication that the performer should push the beat forward and increase the tempo acts as an 'artificial accelerando', which has the effect of making the action seem more urgent, giving the performer a greater element of control over the flow of the music than the conductor. This approach is more common in contemporary music, though the direction is unclear so that no two performers may adhere to this direction in quite the same manner. The extent to which the beat is pushed may change from performance to performance, and also between performers, producing different results whether intended or not. It is arguable that such an approach to scoring cannot be compared to previous works that do not use a similar technique; however, such a comparison is necessary to identify the differences where they exist and the potential positives and negatives they imply (Coulembier, 2016, pp.344-345).

Whereas McIntyre made sure the accompanying parts always supported the text, Styles' performance directions dictate that the delivery of the text might be altered in tempo or dynamic to suit the mood of the performer in the moment, making each performance unique and only bound by the score in terms of pitch material. The two approaches to scoring are just as valid as any other, and it is interesting to see how these two different approaches might influence the audiences' perception of the speech, as well as the clarity of the diction, which is an important factor when setting a text to music. The adaptability of this kind of delivery ensures that the delivery can remain fluid and unrestricted by the score, getting the most dramatic output without sacrificing full control of the music.

The control given to the performer is extended further still with the second part of the performance directions:

In scenes 13-16 the recitativo style is given an increased level of freedom for the performer. The use of note heads without stems indicates that the singer should sing in a natural speech within the bars and tempo of the music, but not tied to a specified rhythm, this is a time space notation.

(Styles, L. (2015). *Macbeth*. Page II.)

Examples of this within the opera include the conversation between Lennox and Ross at the start of scene 13, and creates a segment more akin to a secco recitative with very sparse accompaniment that allows for the maximum impact of the text:

The image shows a musical score for two characters, Lennox and Ross, in a recitative style. The top staff is for Lennox, labeled 'Lennox' above it. The bottom staff is for Ross, labeled 'Recit. Ross' above it. Both staves use unstemmed note heads to represent the text. The lyrics for Lennox are: 'Near Birnam wood Shall we well meet them; that way are they coming. Great Dun-sin-ane he strongly fortifies.' The lyrics for Ross are: 'The Eng-lish power is near, led on by Mal-colum and Mac-duff. Re-venge burns in them. What does the ty-rant?' The notation consists of a series of black dots (note heads) on a five-line staff, with some dots having stems pointing up or down to indicate pitch inflections.

Example 31: Styles, (2015). *Macbeth*. Bars 1236-1243. Unstemmed note heads.

This allows for even more control by the performers, yet still restricts them to the constant forward motion of time, not allowing for a break in the delivery. One final extension of this technique is reserved for what would be arguably considered the most important speeches within *Macbeth*, that require the most sensitivity to the words to facilitate the full impact of the speech. At these moments, full control is given to the performer, as the conductor stops beating and the only moving part is the voice carrying the text. The first example of such an occurrence in the opera is Macbeth's 'Stars, hide your fires' soliloquy:



(conductor stops beating)

199

Freely

Perc.1

Ban.

Len. (Lennox) *pp gliss.*

M. Macbeth *p*
The Prince of Cum-ber land! That is a step On which I must fall down, Or else o-ver leap For

Mal. (Malcolm) *pp*

Rs. *gliss.*

Dn. (Duncan) *pp*

aa

aa

aa

aa

26 205

Ban. *pp* *gliss.*

Len. *aa*

M. *p* *espress.* *aa*
 in my way it lies Stars, hide your fires; Let not light see my black and deep

Mal. *pp* *aa*

Rs. *pp* *gliss.*

Dn. *pp* *gliss.* *aa*

211

Ban.

Len. *pp* *gliss.*

M. *p* *cresc.* *accel* ----->
 de-sires: The eye wink at the hand; yet let that be Which the eye fears, when it is done, to see.

Mal. *pp* *gliss.* *aa*

Dn.

Example 32: Styles, (2015). *Macbeth*. Bars 199-210. Section of uncondacted music.

A similar scoring is also used for Macbeth’s speech ‘Time, thou anticipatest my dread exploits...’ and finally the soliloquy ‘Out, out, brief candle!...’. These soliloquies could be viewed as the most important in the events of the play; thus they are highlighted in a manner that allows for a quite literally timeless delivery as one might expect from a recitation of the speech from the play, allowing for a more naturalistic approach and a delivery that can be altered by the performer rather than the conductor. The directions given by Styles for the performer to push the tempo and for the conductor to stop beating can be arguably interpreted

as ways in which the composer relinquishes some of his ‘power’ over the music to the performer, following precedents set by examples of music theatre after 1950 (Adlington, 2005, p.226). The second half of the twentieth century saw a much more frequent blurring of boundaries between opera and music theatre – pioneered by some of the philosophies of Bertolt Brecht – opening up the operatic genre to a wider range of possibilities in how dramatic adaptations may be staged. The performance techniques employed by Styles give his *Macbeth* a resemblance to Benjamin Britten’s chamber opera *Curlew River* (1964) which also exhibits a number of devices that allow for greater freedom of the performer. This is made apparent by Imogen Holst in the introduction to the score, observing ‘There is no conductor in *Curlew River*; the instrumentalists, as in chamber music, are responsible for taking the lead whenever the music demands it’ (1965, p. ix). This similarity shows how both composers intended for the performer – at least in parts in Styles’ case – to control the tempo and direction of the performance and so produce a more naturalistic delivery. Britten’s writing further forgoes any conventional time signatures, relying instead on the musicians’ words and actions to act as ‘cues’ to keep the parts together when individual parts are moving at different tempi that are unrelated to each other, and contains ‘curlew signs’ as can be seen in the example below that dictate when a part should wait for the other parts to catch up once more. Although it may be difficult to argue just how far Britten’s work specifically influenced Styles’ opera, the similarities show that such compositional techniques have been a part of English operatic writing for decades, and have served as a basis for Styles’ to develop in his *Macbeth*.

The image displays a musical score for three parts: Madwoman, Flute, and Harp. The Madwoman part includes two systems of lyrics. The first system has lyrics in English and German: "In ___ this world still live?"/>"Hier ___ in die - ser Welt?"". The second system has lyrics: "I see the wild birds fly!"/>"Ich hör' der Vö - gel Schrei!". The Flute part features a melodic line with performance directions such as "more lively", "pp", and "poco cresc.". The Harp part provides accompaniment with "poco cresc." and "poco accel." markings. A double bar line is present between the two systems. The second system of the Madwoman part includes lyrics: "What are those birds?"/>"Wie nennt man Sie?". The Flute part continues with "poco accel." and "cresc." markings, and the Harp part includes "poco accel." and "f" markings. A rehearsal mark "F&F 2" is located below the Harp part.

Example 33: Britten, (1964). Staggered bar lines and 'curlew signs'

Another feature in this example and the other examples of soliloquies in which the conductor stops beating is that they are backed by a choir made up of the other characters who are on stage at that moment. This creates a 'chorus' of voices and provides an ethereal backing that are the only occasions in the opera when voices accompany another vocal part. The supporting characters on the score are bracketed, which in the performance directions dictates that they are not singing in the part of their character, but as part of a generic ensemble (Styles, 2015, p.ii). This direction to move in and out of character is indicative of a modern approach to scoring as it does not require a separate chorus to perform the part and makes the most efficient use of the voices at the composer's disposal. This type of scoring reflects the approach of Bertolt Brecht within his *Lehrstücke*, in which he used various

‘alienation techniques’ in order to emphasise the audiences’ separation from the drama and so engage it more critically (Millington, 2001). One of these techniques was a reimagining of the chorus as a more fluid body which members could drop in and drop out of seemingly at will, providing a varying range of accompaniment in the process (Calico, 2008, p.26). This levelled the importance of the choir and the ‘main character’ making the audience more aware of the fragility of the distinguishing lines between them. In Styles’ case, the chorus seamlessly transitions into an ethereal backing to this soliloquy highlighting Macbeth’s speech even more than usual. Although Styles’ use of his own chorus may not fit the exact definition of the Brechtian *Lehrstücke*, the way in which the characters ‘step out of character’ to form an anonymous choir is certainly consistent with the principle. The chorus used in this way links with Lawrence Collingwood’s opera and the way his chorus features during the Witches’ cauldron scene. This technique adds a more ominous and sinister aspect to these scenes and shows a recognition of the dramatic qualities of this type of scoring. Their willingness to utilise it in this context demonstrates a desire to integrate modernistic techniques into their writing, further separating from earlier Shakespeare adaptations.

A feature of Styles’ musical language in *Macbeth* is the absence of tonality – at least any tonality that is established for a significant length of time. The result of this approach is music that retains frequent hints of tonality, but also treads along the lines of atonality with frequent chromaticism and angular melodic motifs. This can be observed throughout most of the score, with just one example demonstrated below:

The image shows a musical score for three measures of music from *Macbeth*. The score includes five staves: Rs. (Recorder), Dn. (Drum), Pno. (Piano), Vc. (Violin), and Cb. (Cello). The vocal line is written in the Dn. staff. The lyrics are: "bos-om in-terest: go pro nounce his pre-sent death, And with his for mer ti -tle greet Mac-beth. What he hath I'll see it done." The piano accompaniment features a melodic line in the Vc. and Cb. staves, marked with *mf* and *decresc.* dynamics. The Pno. staff shows a complex harmonic texture with various chords and textures.

Example 34: Styles, (2015). *Macbeth*. Bars 93-96. Melodic line and harmonies.

Duncan's vocal line in this short excerpt consists of eight pitches, A-flat, B-flat, C, B, D, E-flat, G-flat, and A, which are supported harmonically at the time of their presentation, yet the pitches are not in any way horizontally related, creating a harmony that shifts on a moment-by-moment basis and allows the freedom for the composer to use any tonal centre that reflects the requirements of the on-stage action.

Angular intervals are also frequently used by Styles to denote key themes, prominently the diminished and augmented octave – falling one semitone short of or above the perfect octave – primarily on occasions which characters reference violence, and in some cases referencing royalty in general, two themes which are inextricably linked in *Macbeth*. The first appearance of the interval between an F sharp and F natural appears in the sergeant's description of Macbeth's actions in battle:

44 **Slower. accel.** 4

B. Cl.

Tpt.

Tbn. *ff* senza sord

Perc. 1 *ff*

Perc. 2 *ff*

Ser.

Dn.

Pno. *ff*

Vln. **Slower. accel.** 4 *al tallone*

Vc. *ff* norm

Cb. *ff* arco

And fix'd his head u - pon our bat - tle - ments. **Duncan** O val - iant cou - sin! wor - thy gen - tle - man!

Example 35: Styles, (2015). *Macbeth*. Bars 44-47. Large intervallic leaps.

A further example takes place when Macbeth is notified of his new title of Thane by Lennox, between a D-flat and D natural, followed immediately by an E natural to E-flat:

Lennox (Len.) *Lennox espress. poco cresc.* who was the thanelives yet;

Macbeth (M.) *Macbeth p poco a poco cresc.* The thane of Cawdor lives: ... (s) why do you dress me In borrow'd robes?

Example 36: Styles, (2015). *Macbeth*. Bars 123-126. Large intervallic leaps

These are not the only examples of musical signification in Styles' opera, demonstrating one way which the technique has been used by Styles to create musical cohesion. Although angular melodies formed a large part of McIntyre's opera due to the properties inherently found in twelve-tone music, Styles' music is more in line with music that is considered freely atonal. Much like serialism, free atonality is linked to Arnold Schoenberg and his idea of the 'emancipation of dissonance' a premise that 'treats dissonances like consonances and renounces a tonal centre' (1975, p.217). Though Styles' work is not itself freely atonal, the lack of a prescribed key signature aligns it with Collingwood's opera, which also lacked a key signature for most of the opera, with the resulting music similarly fluctuating in tonality frequently, creating a feeling of instability as the opera progresses.

The epilogue of the opera stands out from the rest with the addition of one feature as yet absent in all of the previous scenes – a key signature. A B-flat major tonality is introduced, which becomes inescapable with the utilisation of another chorus like the ones previously seen, continuously growing to involve every character involved in the opera, whose sole pitch material comprises B-flat, D, and F – the notes of a B-flat major triad:

116

1389 (Lady M.) *cresc gradually throughout.*

L.M. Hail. King of Scot-land. Hail. King of Scot-land. Hail. King of Scot-land. Hail. Hail. Hail. King of Scot-land.

(Banquo) *cresc gradually throughout.*

Ban. Hail. King of Scot-land. Hail. King of Scot-land. Hail.

(Malcolm) *cresc gradually throughout.*

Mal. Hail. King of Scot-land. Hail.

(Duncan) *cresc gradually throughout.*

Dn. Hail. King of Scot-land. Hail. King of Scot-land. Hail. King of Scot-land. Hail. Hail.

The image displays a musical score for the final section of Act 2, Scene 3 of Shakespeare's *Macbeth*, bars 1389-1407. The score is arranged in a vertical staff format with the following parts from top to bottom:

- Fleance (Fl.):** Treble clef, key signature of two flats. Lyrics: "Hail. King of Scot-land. Hail." Includes the instruction *cresc gradually throughout.*
- Macduff (Mcd.):** Treble clef, key signature of two flats. Lyrics: "Hail. King. Hail. King. Hail. Hail. Hail. King of Scot-land. Hail. Hail. Hail." Includes the instruction *cresc gradually throughout.*
- Lennox (Len.):** Treble clef, key signature of two flats. Lyrics: "Hail. King of Scot-land. Hail." Includes the instruction *cresc gradually throughout.*
- Sergeant (Ser.):** Treble clef, key signature of two flats. Lyrics: "Hail. King of Scot-land. Hail. King of Scot-land. Hail. King of Scot-land. Hail. Hail." Includes the instruction *cresc gradually throughout.*
- Malcolm (Mal.):** Bass clef, key signature of two flats. Lyrics: "King of Scot-land. Hail. King of Scot-land. Hail. Hail. Hail. King of Scot-land." Includes the instruction *cresc gradually throughout.*
- Lady Macduff (LMcd.):** Bass clef, key signature of two flats. Lyrics: "Hail. King of Scot-land. Hail. King of Scot-land. Hail." Includes the instruction *cresc gradually throughout.*
- Ross (Rs.):** Bass clef, key signature of two flats. Lyrics: "Hail. King of Scot-land. Hail. King of Scot-land. Hail." Includes the instruction *cresc gradually throughout.*
- Double Bass (Dn.):** Bass clef, key signature of two flats. Lyrics: "Hail. King of Scot-land. Hail. King of Scot-land. Hail. Hail. Hail. King of Scot-land." Includes the instruction *cresc gradually throughout.*

Example 37: Styles, (2015). *Macbeth*. Bars 1389-1407. Section of tonal harmony.

The epilogue contains the longest unbroken string of ‘traditional’ harmony, with the unchanging chord representative of how stability has been achieved following the climactic fight between Macbeth and Macduff and offering a sense of harmonic resolution that caps off

the extended period of tonal uncertainty that has preceded it. This return of harmony at the end could be interpreted as symbolic of the clash between ‘old and new’ within the opera, as tonality overtakes atonality before Malcolm’s final speech. It is interesting that despite the vastly larger proportion of the opera that is atonal in comparison to the tonal proportion, it is ultimately conventional harmony that is utilised to end the opera, with a modulation to E-flat major observable at the end of the previous example resulting in what functions as a V-I cadence in E-flat at the climax of the opera:

1429

Fl.

Ob.

B. Cl.

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

M.

field drum (snare on)

field drum (snare on)

So, thanks to all at once and to each one, Whom we in-vite to see us crown'd at Scene.

Example 38: Styles, (2015). *Macbeth*. Bars 1429-1435. Ending of the opera.

The choral writing at the end is reminiscent of the earlier style in which the characters appear to once again ‘step out’ of their persona to become a homogenous group; however, the scoring reveals they are still in character – though such a distinction would not be apparent to an observer without seeing the score. The ending chorus brings the remaining characters together, in a similar manner to Verdi’s own chorus ending, as Turnbull observes

‘This universality is brought home to us through the presence of the chorus which is, at least in this form, a purely operatic device... the chorus is used in both operas to give an external or objective view of events, to widen the focus away from the Macbeths and remind us of the magnitude of their crimes’ (2000, p.270).

What is remarkable about the ending to Styles’ opera is the similarity to the way which Lawrence Collingwood ended his own. Both of these operas make use of the same recitative technique throughout and maintain an ambiguous relationship with tonal harmony until the line ‘Hail, King of Scotland’. Although Styles’ opera continues onward to the final speech, the way the two operas finish with tonal harmony – and in the same key, no less – is a surprising point of comparison for two operas that are separated by eighty years musical development.

A look at the instrumentation demonstrates the huge variety of percussive timbres used by Styles, which compared to a ‘traditional’ orchestral set up is disproportionately larger than the woodwind, brass, and stringed instruments:

Instrumentation

Flute / Piccolo

Oboe

Clarinet in Bb / Bass Clarinet

Trumpet in Bb (harmon, straight, cup, practise mutes)

Trombone (harmon, straight, cup, practise mutes)

Percussion 1: 4 roto-toms: 6" tuned to a high Bb or Eb (treble E space)

8" tuned to a mid Bb or Eb (treble C space)

10" tuned to a mid Bb or Eb (treble A space)

14" tuned to a low Bb or Eb (treble F space)

Field Drum (treble B line)

Bass Drum (treble E line)

Large Frame Drum (treble G line)

Large Cymbal (treble F line, cross note head)

Scaffolding (treble D line, cross note head), approx 70cm.

Triangle (top of stave, cross note head)

Riq (tambourine) (treble F line)

Caxixi (low) (treble C space)

Percussion 2: 4 roto-toms: 6" tuned to a high Bb or Eb (treble E space)

8" tuned to a mid Bb or Eb (treble C space)

10" tuned to a mid Bb or Eb (treble A space)

14" tuned to a low Bb or Eb (treble F space)

Large Cymbal (treble F line, cross note head)

Scaffolding (treble D line, cross note head), approx 70cm.

1 Mambo bell (or large cow bell) (treble C-E space, cross note head)

Triangle (top of stave, cross note head)

Sand Paper Blocks (treble D line)

Seed pod shaker (treble D line)

Caxixi (high) (treble E space)

Small Bass Drum (treble E line)

Harp

Piano

Violin

Violoncello

Double Bass (with a drop C string)

Figure 10: Styles, (2015). *Macbeth*. P.i. List of instrumentation.

The percussion section includes traditional sounds such as a bass drum and a field (snare) drum, as well as less common instruments such as the caxixi, and scaffolding cut to a length of roughly 70cm which would ensure a consistent pitched sound when played. This diversity of percussive sounds allows for a different approach to scoring that does not rely on the support of the wind and strings as might be expected from an opera, and allows for a more diverse range of timbres than can be offered by conventional woodwind, strings and brass. The use of so many percussion instruments shows the willingness of the composer to use percussion as more than just a 'secondary role' and instead be a driving aspect of the narrative, which is a defining aspect of the compositional language of the later twentieth century onwards (Smith Brindle, 1991, pp.190-191).

The percussive aspect of this opera is demonstrated instantly as the first sound that is heard is that of the roto-toms, which perform a multi-layered introduction leading directly up to the first vocal entry of the opera, setting the tone for the generally sparsely accompanied vocal parts:

Fast ($\text{♩} = 110$ approx.)

Flute

Oboe

Clarinet in Bb

Trumpet in Bb

Tenor Trombone

Percussion 1

Percussion 2

Harp

Piano

Violin

Violoncello

Contrabass

Fast ($\text{♩} = 110$ approx.)

Example 39: Styles, (2015). *Macbeth*. Bars 1-7. Percussion features at the opening of the opera.

The field drum is also used frequently, but is particularly prevalent during points of confrontation, such as the clashing of the armies of Macbeth and Macduff towards the end of the opera. This is largely due to the heavy connotation of the snare drum with the military, being most prevalent in military marching drills due to the loud and distinct sound it produces. The first appearance of the field drum in the opera comes as Ross tells Duncan that he came from Fife, the location of the battle between the Scottish army against the Norwegian king and the Thane of Cawdor, linking the theme of battle with the instrument:

The musical score for Example 40 consists of five staves. Percussion 1 (Perc.1) and Percussion 2 (Perc.2) are at the top, with Perc.1 playing a snare drum pattern. Lennox (Len.) is on the third staff, Ross (Rs.) is on the fourth staff, and Drums (Dn.) are on the fifth staff. Ross's vocal line includes the lyrics: "seems to speak things strange. God save the king! From Fife, great king; Where the Nor-we-gian Whence cam-est thou, wor-thy thane?". The field drum part is marked "field drum (snare off)" and features dynamic markings such as *p*, *mf*, *f*, and *mp*.

Example 40: Styles, (2015). *Macbeth*. Bars 76-79. Field drum featuring in battle scenes.

The link between the snare drum and conflict continues towards the end of the opera, especially throughout the final scenes in which the battle between Macbeth's and Macduff's army takes place. The use of the snare drum in this way signifies a more traditional approach to scoring for opera, and more specifically for the snare drum as an instrument:

The image shows a musical score for three parts: Perc. 1, Perc. 2, and M. (Macbeth). Perc. 1 and Perc. 2 are in 2/4 time, while M. is in 3/4 time. The score includes dynamic markings such as *p*, *f*, *sub p*, and *pp*. The lyrics for Macbeth are: "Hang out our banners on the outward walls; our castle's strength Will laugh a siege to scorn:"

Example 41: Styles, (2015). *Macbeth*. Bars 1304- 1307. Field drum featuring in battle scenes.

What is evident from Styles' approach to instrumentation and scoring is the balance between the old and new that has been influential in discussing the various aspects of this opera. Although there are examples of familiar musical techniques that are recognisable from other operatic adaptations of *Macbeth*, and also of operatic writing in general, many more of the elements of Styles' writing suggests a willingness to depart from the conventional operatic sounds and the established methods of representing *Macbeth* and its elements on the operatic stage. Just like McIntyre's use of serialism, Styles' defiance of conventional operatic writing also puts his opera beyond comparison with any one single example of Shakespeare-inspired operas. Both operas show that despite being informed by previous examples of operatic writing, each has innovative ways of using this material to create contemporary representations of *Macbeth* in opera.

One of the ways in which Styles integrates a modernistic approach to stage conventions is by the use of an on-stage ensemble. The ensemble in this interpretation remains ever-visible to the audience, throughout the opera, yet is in no way involved in the narrative, serving to reinforce the realistic angle of the opera in their visibility as it brings the music into the 'real world' rather than it being an ethereal accompaniment from a hidden off-stage orchestra. On-stage ensembles are not a new concept in opera, or even in *Macbeth*

adaptations, as Verdi utilises one to play an entrance march for King Duncan as he arrives at Macbeth's castle – an idea that has historically been received as both an effort to add some foreshadowing of the drama to come as well as to create a contrast to the music of the other characters (Della Seta, 2013, p.84) – but contrastingly as music that is ‘not meant to be listened to and judged seriously as music’ (Julian Budden, in Della Seta, 2013, p.84). More recently, Benjamin Britten's *A Midsummer Night's Dream* (1960) makes use of an on-stage ensemble made up of two recorders, cymbals, and woodblocks who are also utilised in a march section as a parade of fairies join the stage action, and this ensemble too is directly used as music which exists within the opera's narrative, as the character Bottom comments upon and subsequently mimics the melody of the recorders.

228 The fairies take their instruments and start to play.
Die Elfen nehmen ihre Instrumente und beginnen zu spielen.

51 Quick march (*alla marcia*) $\text{♩} = 108$

The musical score is for a 4/4 time signature piece, marked 'Quick march (alla marcia)' with a tempo of 108 beats per minute. The score is for a full orchestra and stage music. The instruments and their parts are as follows:

- Fl. 1:** Flute 1, playing a rhythmic pattern with *ff* dynamics.
- Picc.:** Piccolo, playing a rhythmic pattern with *ff* dynamics.
- Ob.:** Oboe, playing a rhythmic pattern with *ff* dynamics.
- Cl. 1, 2 in A:** Clarinets 1 and 2 in A, playing a rhythmic pattern with *ff* dynamics.
- Bsn.:** Bassoon, playing a rhythmic pattern with *ff* dynamics.
- Hn. 1, 2 in F:** Horns 1 and 2 in F, playing a rhythmic pattern with *ff* dynamics, marked 'open'.
- Tpt.:** Trumpet, playing a rhythmic pattern with *ff* dynamics, marked 'open'.
- Tbne.:** Trombone, playing a rhythmic pattern with *ff* dynamics.
- Perc.:** Percussion, including Timp. (Tympani), Cym. (Cymbals), and B.D. (Bass Drum), playing a rhythmic pattern with *ff* dynamics.
- Hp. I:** Harp I, playing a rhythmic pattern with *ff* dynamics.
- Hp. II:** Harp II, playing a rhythmic pattern with *f* dynamics, marked 'sec.' (second).
- Stage music:** Includes 2 Soprano Recorders (Blockflöten) playing a melodic line with *long* markings, Small Cymbals (Kleine Becken) playing a rhythmic pattern with *ff* dynamics, and Blocks (Holzblöcke) playing a rhythmic pattern with *ff* dynamics.

Example 42: Britten, (1960). On-stage ensemble enters

Example 43: Britten, (1960). Recorder melody mimicked by Bottom

In the latter half of the twentieth century, as more composers engaged with the concept of audience alienation put forward by Brecht, it became much more common for composers to purposely utilise the placement of the musicians to add to the dramatic impact of the performance not only to aid the performative aspect of the opera, but also to aid the real-world aesthetic. Such techniques as placing groups of musicians around the room, including them as a direct part of the narrative action, or simply placing the ensemble on stage and visible to the audience were all ways in which composers attempted to deconstruct the notion of traditional opera, blurring the ever-eroding boundary between what may be considered opera and what may be considered music theatre (Adlington, 2005, p.229). Styles' utilisation of an ensemble in this way transcends the traditional operatic conventions by making their presence an integral element of the viewing experience. The ensemble in this way becomes a focal point for the audience that partially removes them from full engagement with the performance, another example of a Brechtian alienation technique.

Another way in which this opera escapes from convention is in the way it is divided into 16 scenes as opposed to acts, highlighting the constantly forward-moving narrative of the play. Styles' opera is by no means the first opera to be broken up as such, nor is it even the first Shakespeare-inspired opera as it is preceded by Frederick Delius' *A Village Romeo and Juliet* (1907) which is presented in six scenes (Rodmell, 2013, p.249). While other operas may also be broken down into scenes similarly to Styles' opera, it is a common feature

between Collingwood's and McIntyre's operas, as well as a significant proportion of the operatic canon that the music is divided into three or four main acts, much as Shakespeare's work is also divided in the same way. Styles' approach is a break away from the structure of the majority of other opera and of Shakespeare's plays, giving little room for respite in an opera in which the composer wishes to emphasise the constant forward motion of the narrative.

Furthermore, Shakespeare's influence is perceptible in the utilisation of an all-male cast, as the composer states: 'The choice to compose the opera for exclusively male voices (excluding the countertenor voice) links to the historical precedent of Shakespeare's time, when his plays were performed by all male actors' (Styles, 2015). The decision behind this is revealed by the composer to be deliberate, as it was a convention in the staging of all theatrical works during Shakespeare's time that all parts would be played by male actors, showing his desire to reflect the performance practice of the time. In Styles' opera, set in a warzone, there is a further argument for a male-dominated environment, although the voices of Lady Macbeth and Lady Macduff are present in this adaptation, represented by a countertenor voice. Although the male-dominated performance tradition is certainly true to Shakespeare, in terms of operatic history it is a departure from convention as the deliberate use of all-male ensembles are rare across the genre. One notable exception to this, however, is in *Billy Budd*, one of the confirmed influences on this opera (Charlotte Valori, 2015). *Billy Budd* is set on a military naval vessel during the French wars of 1797 (Howard, 1969, p.75). Due to the setting on a warship in that time, the crew would have likely been entirely male, and so the casting of the opera is representative of that environment.

The way this opera has features that may be considered in opposition to the spirit of Shakespeare, but also contains many Shakespearean features, demonstrates the ways in which Styles' decisions were in some way influenced by the past, yet also his intention to create a

version of *Macbeth* that is grounded in the modern day. The removal of the witches and the modern influence on the setting provide a re-imagining of the narrative that is familiar to the modern audience, demonstrating how the context of the time in which an opera is written can have a large impact on the overall result. Styles' opera presents the newest operatic adaptation of *Macbeth* and continues the trend towards using more imaginative ways to tell a story that is familiar to a large audience.

Conclusion

Each of the three operas in this discussion shows a wide variety of traits that emulate previous adaptations of *Macbeth* and other Shakespeare texts, yet also include traits that set them apart from the multitude of operas that have come before them. What has been demonstrated in the analyses of all three operas is that the composers present three unique approaches to setting the story of *Macbeth*, but despite their differences, all three successfully convey a narrative that is undoubtedly the *Macbeth* with which we are familiar, albeit to varying degrees. The differing approaches to text setting in the three operas are representative of the composers' finding ways to interpret Shakespeare's text in a way that remains relevant to their respective audiences, whether that is by a relatively faithful setting, as in Collingwood's opera, or one that makes many modifications to the text and spirit of *Macbeth* as Styles' opera does. That the operas are individually the products of the composers and librettists is unquestionable; however it is evident that neither the libretti nor the music for any adaptation featured would have been what it was were it not for the influence of the diverse variety of treatments of *Macbeth* – as well as other adaptations of Shakespeare – on the operatic and theatrical stage that came before. These operas add to the ever-lengthening list of operas inspired by Shakespeare and may themselves inspire future interpretations. These operas may arguably be described as a palimpsest containing elements of multiple composers' adaptations – just as *Macbeth* itself has been shown to have multiple influences and authors – with each opera showing some areas of resemblance to Shakespeare settings that have come before but also adding entirely new elements that further develop the conceptions of what a Shakespeare and a *Macbeth* adaptation might look like.

In scoring the operas, the composers displayed diverse methods that could make the most of the textual material to create an interesting and complex sound world. The three

interpretations display many points of similarity with the work of other twentieth-century composers, especially with works by Benjamin Britten and Arnold Schoenberg, aligning their operas firmly with aspects of twentieth-century musical language. In their use of Schoenbergian ideas towards tonality, by incorporating modernistic instrumental scoring, and by shunning the operatic form and conventions of the nineteenth century, the composers demonstrated their willingness to create adaptations of *Macbeth* that were unlike any that have come before, and displayed new ways to represent the characters and the plot of *Macbeth*. What this ultimately demonstrates is that even though all the composers would have been familiar with the operatic conventions of the nineteenth century and earlier, they all utilised compositional practices that were developed after Verdi's death, making the most of the techniques that could differentiate their operas from Verdi's example and other existing settings of *Macbeth*.

In terms of modernistic approaches to scoring opera in general, the three operas can be shown to be aligned in some way with the contemporary opera and music theatre context of the time. The development from Collingwood's opera through McIntyre's and finally Styles' opera reveal that they owe much to the stylistic influences that Brecht had upon opera and music theatre as new conventions for staging and scoring opera were gradually introduced. The operas demonstrate much that may be ascribed to the music theatre context of the later twentieth century, though each also displays many elements of older operatic convention, to Verdi's opera and even to Leveridge's masque. The utilisation of elements of the old and the new does not demonstrate the abandonment of one set of conventions in favour of newer ones, rather it indicates a balance between the two, a juxtaposition of older styles and conventions juxtaposed with new approaches to scoring and staging music. This has inevitably led to a trio of *Macbeth* operas that can feel fresh or contemporary but also

feature many elements that are familiar to older Shakespeare adaptations and adaptations of *Macbeth*.

These operas prove that Shakespeare's texts remain popular source materials for adaptation, and still have the potential to inspire works that offer a new interpretation of the events. The operas of Collingwood, McIntyre, Styles demonstrate the plurality of approaches that have been taken towards adapting *Macbeth* into opera, and how other operas, composers, and trends can influence their development. Moreover, these operas and others like them offer a valuable area of study that can offer much new information about modern approaches to adapting Shakespeare into opera, and how such operas reflect the relationships between literature and music.

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Appendix 1

	6-z12						6-z41						
4-16	4	5	11	9	7	10	6	0	3	2	8	1	3-5
	3	4	10	8	6	9	5	11	2	1	7	0	
	9	10	4	2	0	3	11	5	8	7	1	6	
	11	0	6	4	2	5	1	7	10	9	3	8	
4-z15	1	2	8	6	4	7	3	9	0	11	5	10	3-2
	10	11	5	3	1	4	0	6	9	8	2	7	
	2	3	9	7	5	8	4	10	1	0	6	11	
	8	9	3	1	11	2	10	4	7	6	0	5	
4-6	5	6	0	10	8	11	7	1	4	3	9	2	3-10
	6	7	1	11	9	0	8	2	5	4	10	3	
	0	1	7	5	3	6	2	8	11	10	4	9	
	7	8	2	0	10	1	9	3	6	5	11	4	

Twelve-tone matrix derived from McIntyre's tone row. Brackets show set classes as defined by Allen Forte (In Straus, 2005).

Appendix 2

MACBETH

Act III

Scene I f/1-99 Shakespeare's Act IV Scene 3

The English Scene

Malcolm

Macduff

Ross

Scene II

~~Scene II~~

The Sleepwalking Scene Shakespeare's Act V Scene 1

Doctor f/100-159

Waiting-gentlewoman

Lady Macbeth

Scene III

Baths Scene f/161-end

Shakespeare's Act V Scene 507

Scene breakdown of Collingwood's Third Act